

57  
New Factor in Managerial Affairs



THE NEW YORK  
DRAMATIC  
MIRROR



JUNE 24, 1916

PRICE TEN CENTS



JOHN CHARLES THOMAS AND BETH LYDY  
In "Step This Way"

Drama—Vaudeville—Motion Pictures



Mitzi Hajos as the Lady of Destiny or the littlest "little Napoleon" in "Pom-Pom" finds it easy to capture men's hearts

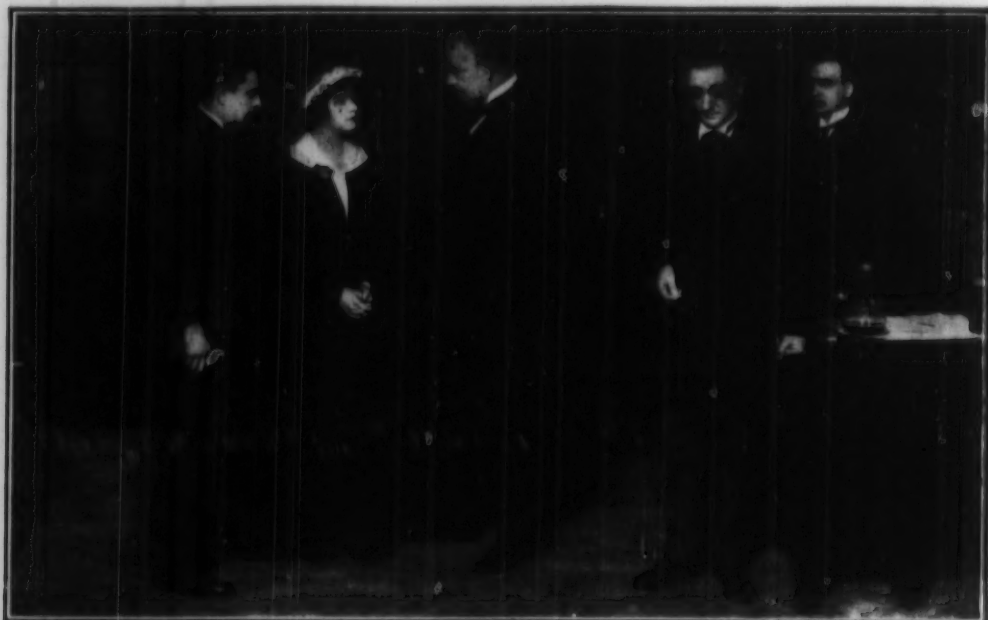


Fred Niblo as Billy Holliday, the bartender-evangelist in "Hit-the-Trail Holliday," receives the startling information that the hall in which he is to speak is packed to suffocation. Mrs. Temple, a suffragist (Lorena Atwood), has come in to congratulate him on his success

White, N. Y.



The triumvirate of "Sybil" stars, "Julia and Donald and Joe," as represented in the Cohan Revue. Richard Carle as Donald Brian, Valli Valli as Julia Sanderson and Charles Winninger as Joseph Cawthorn



White, N. Y.  
Upon his release from prison, Falder (John Barrymore) in "Justice," accompanied by his sweetheart, Ruth Honeywill (Cathleen Nesbitt) visits his old employer, James How (Henry Stephenson) of James and Walter How, Solicitors, to ask for reinstatement in the firm. The two figures to the right are Cokeason, the senior clerk (O. P. Heggie) and Walter How (Charles Francis)

## BETWEEN SEASON GLIMPSES



White, N. Y.  
Madge Kennedy demonstrates in "Fair and Warmer" that she is a versatile "Blanny" Wheeler. Besides being able to mix a unique cocktail she can play the piano charmingly



# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879



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## A NEW FACTOR IN MANAGERIAL AFFAIRS

By LOUIS R. REID

THE retrospect of the theatrical season of 1915-16 presents a number of noteworthy features—features which have been industriously recorded by a host of chroniclers and statisticians. We read of the universal tribute to Shakespeare, of Miss George's successful establishment of a repertory policy at the Playhouse, of the decline of interest in war plays, of the affiliation of the Actors' Equity Association with federated labor, of the heavy invasion of foreign actors, of the unparalleled prosperity of the stage in general. But with one or two conspicuous exceptions, we find no word of the imposing list of new theatrical firms that entered the producing lists during the past year. And yet here is a feature which is the most distinctive—certainly the most promising of the season.

Endowed with courage, independence and the ability to recognize the essential needs of a progressive theater, this new generation has created new standards, established new ideas, and substituted enthusiasm and radicalism for contentment and conservatism. Unlike the old order, it has not feared to make innovations and experiments, though in all these experiments there is no trace of fadism or a desire to develop a cult.

In the majority of cases these new producers are practical men of the theater—practical men with a vision, I might add. Most of them have been associated with the playhouse for many years in such capacities as stage directors, business managers and press representatives. They have gone about their work with lofty idealism, unexampled zeal, and quiet efficiency, believing neither in deliberate highbrowism nor in a pandering to low intellects. They have built up a solid and substantial support by making their appeal to youth—and audiences, as some one has aptly said, are eternally young—and intelligence. Their entrance into theatrical production is a significant movement, one full of promise for the American stage.

It is now a matter of familiar record that a new firm, Corey, Williams and Riter, brought Mrs. Fiske back from a retirement which seemed permanent, in a delightful comedy of character; that this firm discovered a composer named Parenteau and continued to pin faith in him when his very obscurity was greeted with general indifference by older and more experienced producers. From present indications, Parenteau's operetta, "The Amber Empress," which Corey, Williams and Riter are presenting in Boston, promises to be one of the most pleasing offerings of New York's coming season. We are all familiar with John D. Williams's remarkable achievement in successfully placing Galsworthy's "Justice" on the stage against the universal advice of the old guard of producers.

It was during last Summer, when theatrical rumors were flying in their greatest abundance, that Madison Corey, John D. Williams, and Joseph Riter formed the firm of Corey, Williams and Riter. The former associations of Messrs. Corey and Williams are well known in the theatrical world. Mr. Corey had long been connected with Henry W. Savage as general manager, while Mr. Williams had acted as business manager and general press representative for Charles Frohman. Little, however, is known of Mr. Riter, save that he is a Pittsburgh capitalist, who

had been interested in some Pittsburgh theatrical enterprises. It was with a desire to discover him, in a theatrical sense, that I recently visited the firm's office in West Fortieth Street.

There is no aspect of business about these offices. They are more like a studio of an art connoisseur. There is a mellow confusion of art objects of different ages. A rosewood grand piano lies temptingly open near the window. Oil paintings adorn the walls.

Mr. Riter is a glib and facile speaker, but he is as rich in ideas as in words. His hurried sentences, half-suppressed exclamations, are full of wholesome convictions concerning the stage. He possesses the virtue of outspokenness coupled with humor. He expresses his opinions in a frank, fearless, but always engaging, manner. He has the courage that dares in behalf of others; that always says good words for a great cause, regardless of censure or criticism. The very importance of the aid which he brings to the theater arises more from his personality than from his position, undoubted though it may be.

I wanted to know why he, a reputed multi-millionaire, selected the theater as a field of endeavor instead of succumbing to the financial allurements of U. S. Steel or Westinghouse.

"Because the theater has the greatest interest for me," he replied. "In fact, I recently sold out my steel stock in order to devote all my attention to the theater."

Imagine such Quixotic idealism in this day of universal powder manufacture! Here is a man who gives up the constantly rising profits of "steel" to engage in the precarious business of theatrical production. Such a condition shows convincingly that the theater as a business still appeals to men of imaginative and idealistic minds.

"I was an industrious playgoer even when a child," said Mr. Riter. "And later, at Yale, my love for the theater assumed such proportions that I decided to devote my life to the production and direction of theatrical attractions. Accordingly, I went back to Pittsburgh and there, three years ago, I became interested in the management of the Pitt Theater. We presented several excellent plays with their original New York productions, but our enterprise did not meet with the success it merited, and, after a year's association with the playhouse, I came to New York in order to be at the center of theatrical activities."

Mr. Riter did not shout his presence here from the housetops. No newspaper heralded his arrival. He began to study the theatrical situation carefully, learning the methods and manners of the producing firms. Quietly he undertook the management of May Robson in James Forbes's comedy, "The Clever Woman," on tour. That he brought enthusiasm and confidence in his judgment is proven by the fact that Miss Robson's season was enormously successful as contrasted with the ghastly failure of the play when presented by a long-established firm a year before under the title of "A Rich Man's Son."

Mr. Riter's next theatrical step was his formation, with Messrs. Corey and Williams, of the firm of Corey, Williams and Riter.

"I didn't want to be included in the name of the

firm," he went on. "I preferred to remain in the background, but my partners insisted, and so," he laughed, "my name was painted on the safe with the others. Our first enterprise was, as you know, the production of 'Erstwhile Susan.'"

The manager gave an interesting account of the trials and tribulations attending the production of the play.

"While in Buffalo one day last Summer," said Mr. Riter, "I met Marian de Forest, who told me she was at work on a play of Pennsylvania-Dutch life. As I am of Pennsylvania-Dutch ancestry, I was naturally interested, and requested her to let me have the two acts she had written. I read them and became enthusiastic. The atmosphere was so vividly suggested, the characters so humanly drawn that, after consultation with my partners, I accepted the play for production early in the Fall. The unique character of Juliet Miller (Erstwhile Susan) particularly delighted and fascinated me. I could see only Mrs. Fiske in the part. We were afraid, however, we couldn't obtain her, as she had not appeared on the stage in several seasons. Nevertheless, we communicated with her but to our dismay she replied she couldn't undertake the role as she deemed it wholly unsuited to her. We protested, but in vain. We then offered the part to Emma Dunn, who had long been well known as a portrayer of motherly roles. She accepted, but no sooner were rehearsals about to begin when she decided to withdraw, as she had been tendered the leading part in a melodrama, called 'Her Price.' We were pretty well discouraged. We made another attempt to engage Mrs. Fiske and, finally, after persuading her that her return to the stage in the play would be a triumphant occasion, she accepted. The rest is, of course, history. I might incidentally add that several of the minor members of the cast are genuine Pennsylvania Germans."

Mr. Riter mentioned his difficulty in trying to interest producers in Zoel Parenteau, composer.

"Everywhere I went I met the same rebuffs. 'Who's Parenteau?' they asked. 'We've never heard of him.' This only encouraged me the more and I planned that upon the establishment of our firm, a production of his work would be among our first activities. I know what this man can do. Even when fitted to mediocre lyrics his melodies are distinctive and musicianly. But when he has a clever lyricist to collaborate with him, as in the case of 'The Amber Empress,' his work is really inspired. I think we have a great discovery in Parenteau—and I do not say this in any press agent spirit."

"It seems to me," he continued, "that the reluctance to recognize unknown authors and composers is one of the most serious defects of our present managerial system. Occasionally some obscure playwright contrives to break into the charmed circle, and only then because some manager, more sentimental than judicious, gives him a lift. We are continually looking for new talent in playwriting, in acting, in stage directing. To be sure, we invite by such admissions a monumental pile of manuscripts from persons wholly unqualified to write. But, maybe, at the bottom of the pile there lies the Great American Play and we cannot afford, therefore, to disregard a single page sent us."

(Continued on page 5)

## MADAME CRITIC

"CIVILIZATION," the gigantic spectacle at the Criterion Theater, is such a success that it even surpasses the most ambitious hopes of that mighty General of the Motion Picture World, Mr. Thomas H. Ince. One needs but to watch the long line which assaults the box office at each performance to gather some idea as to the number of two dollars gathered in by the nimble fingers of the treasurer. And while the line disappears gradually within on the left side of the lobby, small groups stand and wait on the right.

It isn't difficult to discover for whom they are waiting, for the center of attraction is seen to be a well-built young man of medium height and so well dressed that no ultra New Yorker could find fault with his clothes. His face is an interesting one, in which one readily discerns the thinker, the artist and the man of dogged determination. A high forehead, thick, curly, brown hair, luminous blue eyes, a sensitive, finely-outlined nose and a mouth which can be either curves or a straight line at its owner's will, capable, well-shaped hands—and so you have Mr. Ince, who in five years has made himself such a power. His concentration is such that when he talks he sees no one, hears no one but the person before him, although he knows very well that fully two dozen people are waiting their turn to have a word or two in regard to scenarios and engagements of varied natures. On the occasion when I sat studying him, I afterward learned that one fifteen minute conversation, carried on in low tone with two men prominent in the theatrical world, had in that short time terminated on a contract which involved hundreds of thousands of dollars. Yet, their business finished, Mr. Ince gave his attention to the next person with as tranquil a manner as if nothing unusual had occurred. He is a source of wonder to the staff of the Criterion, who continually remark upon his even temper and his ability to adjust his time so as to give everybody attention.

The next time I saw him was at still closer range, for he was supposed to be taking it easy "at home," in his suite at the Astor. It was ten in the morning, and although he had retired late, there he was as fresh as if he hadn't a care on earth, all ready for the thousand and one things which came to his attention from the moment he answered the first telephone call. During the two hours I spent with him he must have talked twenty times over the phone, local and long distance, and could have talked twenty more if his secretary hadn't lent a helping voice. Most of the time, huge sums of money were discussed and settled one way or another, contracts were agreed upon, new activities considered, personal engagements accepted or declined. To make things still more lively, telegrams poured in. I sat fascinated and bewildered, but the young man who was the object of all this attention appeared not at all flustered.

"New York is always like this," he said. "It is so different out West. There everything moves along quietly. I have my work for each day planned, but here no two minutes are alike. I find myself in a maelstrom, and the only way to escape is to go away. But even that is difficult just now. You see how it is. I hardly have time to sleep. For days I have expected to go to Chicago to arrange about the production of 'Civilization' there. The papers have announced several times that I was going, that I was gone, and even that I had arrived in Chicago—but here I am."

In speaking of his career, Mr. Ince said: "I have won my spurs through hard work, not by mere business methods. I have always believed in that observation of Thomas Carlyle about 'genius being the capacity for taking infinite pains.' I keep that motto over my desk at home. One must possess ability to start on the road to success, but ability may be wasted if

it is not constantly employed. Use your ability to the best advantage and you are bound to achieve results in accordance with your effort. I have no faith in the part luck is so often supposed to play in a man's career. In my opinion luck has nothing whatever to do with it. When an opportunity comes to a man and he is ready to meet it at the psychological moment because he has done everything in his power to be ready, his preparedness cannot possibly be called luck, can it? Opportunity often knocks at the doors of the unprepared and they are pitted because they are unlucky whereas they had merely been unthinking."

"I ascribe my success to several things. First, I inherited my dramatic talent from both my father and my mother; then to the fact that I had had twenty-one years of the hardest sort of acting work on the stage; again to my determination to be somebody

experience on the stage and my hardships have been very useful in sharpening my wits in a business way."

"In the vaudeville sketch, 'For Love's Sweet Sake,' in which I played the juvenile role with that splendid actor, W. H. Thompson, I was making a large salary and everything moved smoothly, when I decided that I would strike out for myself. Mr. Thompson had done everything for me and I appreciated it, but I wanted to go it alone. I did, in a sketch in which I nearly starved to death. It was a delightful comedy, but the managers conceived the idea that I should have continued in serious roles."

"It was then that I decided to try acting for motion pictures. I thought myself the most fortunate person in the world when I secured small parts at five dollars a day. I acted for one picture, then I realized that the picture managers wanted 'handsome devils' for the leading roles, and that I couldn't qualify. My nose was too small to photograph well. Again I began to yearn to be 'my own boss.' I resented being compelled to take orders from people who knew only a few mechanical tricks

film work. I have a real stage and appropriate music for the scenes."

"So many different elements enter into the making of pictures, that they must all be in harmony to win success. Good photography plays just as important a part as the scenario, the directing, etc. If the man who develops the films isn't an artist he can ruin everything. I watch every part of the work in the making of a picture—every foot of film. And I am always trying to think of some new development in photographic art. I believe we have much to learn in that respect. New possibilities are constantly arising. The illustrated sub-title was original with me. Some of the foreign photographers are way ahead of us. Photography is a case of mathematics. A part of a second may be too little or too long in certain combinations. If I had not determined to persevere I should not have secured what is said to be one of the most remarkable scenes ever done in 'Civilization.' It is the one in which Christus is seen to leave the dead body of the Count on the ground while at the same time the soul of the King leaves the King's living body and the two go forth on the battle field to see the horrors, so that the King may find his better self. Later on the soul of the King is seen to return to his body. In doing this I was obliged to count so many forward, then wind back so many, then forward so many. It was about the most difficult thing I have done in photography and I worked on it day and night for one week before being successful. This was done by double and triple exposures, for the figures had to be transparent."

"Then after all this terrific work on 'Civilization' which consumed almost a year, after I had put in two months in cutting down 170,000 feet of positive film into ten reels, and got it ready for shipment, along came the big fire and destroyed all that work, so that it required two months more to get it ready again. If I had made the cuttings from the negatives it would have been a simple matter, but they were from the positives. This done, I was a complete wreck, but had no time to rest, and gradually recovered."

Mr. Ince hasn't had a rest in five years, and doesn't intend to take a vacation this summer, either. He is already working on new plans but isn't ready just now to take the public into his confidence regarding them.

MARIE B. SCHRADER.



Copyright Ira L. Hill, N. Y. C.  
INA CLAIRE.

Who Again Lends a Daintiness and Charm to the "Ziegfeld Follies." Her Varied Roles Include Juliet, Jane Cowd, Geraldine Farrar, and Billie Burke. Most of the Time, However, She Is Just Ina Claire.

—that's the best way to express it. I was anxious to work to achieve the distinction of raising myself above the mediocre. My father was a well-known actor of the Booth days. He was an adventurous young Englishman who shipped as a petty officer on board a British merchantman and so made the trip around the world three times. His last trip was on board a British blockade runner during your civil war, and his ship being chased from the South as far as San Francisco, my father concluded to go ashore and stay there. He went to the mining towns, Carson City and Virginia City, completed a course in law and then went on the stage. In those days he made \$35 or \$40 a week, which was considered a good salary. My mother was an English actress, whom he met in this country."

"I made my stage debut at the age of six years with Henry E. Dixey in 'The Seven Ages,' right here in New York, and I have been plodding along ever since. As a lad of twelve I think I first felt ambition stir within me. This was when I stood in front of a theater admiring a big picture of Otis Skinner. I said to myself 'I am as good an actor as he is—some day I'll see my picture like that.' The future holds marvelous possibilities to childhood's fancy. But I felt that I could make my dream come true. All my life long I have been called a dreamer, but I have shown my critics that very often dreams become facts. My long

and nothing of acting. I knew dramatic art thoroughly, for I had always made it a rule never to act with any but the best actors, and I had benefitted by the association with such people as James A. Hearn and W. H. Thompson. After two years I had sufficiently demonstrated my ability with directing pictures to be given a chance to be independent."

"In pictures you must combine pantomime with mental thought."

"I have found that *mentality* is the most important essential in success on the screen. Without *mentality* the actor simply cannot 'get over.' The brain photographs through the eyes. The hands are an important feature of expression. They should not be used too much, but human beings who are capable of feeling don't permit their hands to be idle when expressing joy or grief. Our hands were made to use. H. B. Warner, W. H. Thompson and W. S. Hart are three splendid examples of actors who use their brains and hands. Mr. Warner speaks through his eyes. His hands speak poetically and without affectation. *Personality is brains*—that is my conclusion. You can't have a personality without brains. We have always heard so much about temperament on the stage—this actor had it, that one did not. It is the same on the screen. A motion picture actor has as much temperament as a dramatic actor. That is the reason why I do everything I can to provide the proper artistic atmosphere for my companies who are acting in

### THE PASSING OF TWO OLD THEATERS

Many traditions are associated with the Thalia Theater and Atlantic Garden, two Bowery landmarks, which are soon to give way to the march of trade. The Thalia is one of New York's oldest and most historic theaters. It was the first playhouse in the city to be lighted by gas, and saw the first appearance of Edwin Forrest as a tragedian; the last American appearance of Malibran and Charlotte Cushman's debut as Lady Macbeth. For many years it was under the management of Thomas S. Hamblin. Until 1879 it was known as the Old Bowery Theater, its name having been changed only a short time before it came under the ownership of William Kramer. It was burned and rebuilt four times—in 1828, 1836, 1838, and 1845. Of late years it has housed Yiddish theatrical organizations.

The Atlantic Garden had its beginning at the time of Washington, when it was known as the Bull's Head Tavern. It was erected by Mr. Kramer four years after his arrival here from Germany. Originally a beer tavern, it became a music hall. Its greatest prosperity as a music hall was probably attained during the nineties when people flocked there to hear the largest automatic organ and orchestra in the world.

The world may be divided thus: actors and dramatic critics. The only difference between them is that the former do their acting on a platform.—George Jean Nathan.

Shakespeare's plays fall into two distinct groups: those written by Shakespeare and those acted by Beerbohm Tree.—George Jean Nathan.

## Personal

**BONIFACE.**—Symona Boniface, daughter of Nonna Ferner Boniface, and the late George C. Boniface, was graduated from Vassar College on June 6. She is said to be the only actor's daughter ever to have received the degree of Bachelor of Arts from Vassar. Miss Boniface is a talented girl and intends to follow in the footsteps of her distinguished father.

**BYRNE.**—Occasionally we read of an actor who has been associated with one company for ten successive years, but we do not recall any such remarkable record concerning



KATHERINE SAYRE.

Promising Young Actress Who Recently Appeared in Support of Sir Herbert Tree in the Productions of "Henry VIII," and "The Merchant of Venice." She Was a Member of Granville Barker's Company Last Season.

a musical director. Andrew Byrne, formerly musical director for Robert B. Mantell, lays claim to this distinction. For ten successive seasons he was associated with Mr. Mantell, arranging practically all the music used in that actor's productions. Mr. Byrne is a skilled musician and a forceful director. He is open for engagements for next season.

**CAMPBELL.**—Mrs. Patrick Campbell is playing her former role of Mrs. Chepstow in "Bella Donna," which has just been revived by Sir George Alexander at the St. James Theater, London. Mrs. Campbell expects to return to the United States in the fall.

**DITTRICHSTEIN.**—Leo Dittrichstein, who is at his country home near Stamford, Conn., is recovering rapidly from the eye trouble which compelled him to terminate his season in "The Great Lover" much earlier than was intended. He will reopen in the comedy early in August for a brief engagement before presenting the play on tour.

**DOUGLAS.**—Kenneth Douglas, who will be remembered for his performance of the slangy husband in "A Pair of Silk Stockings," is turning author in his spare time. Between performances of "The Boomerang," in which he is appearing in London, he is compiling a volume of anecdotes and experiences covering twenty-five years of his professional career.

**EMMETT.**—Katie Emmett, the actress and playwright, who retired from active association with the stage some five years ago, was a recent caller at THE MIRROR office. Miss Emmett is negotiating with several prominent motion picture companies for the filmation of her plays, "Waifs of New York," "Killarney," "The American Boy," and "From East to West."

**GRISWOLD.**—An article by Grace Griswold entitled "Steps Toward a National Theater" recently appeared as a feature of the New York Sunday Times. Miss Griswold pleads for the establishment of a workshop, as a permanent memorial to Shakespeare, in which players would be developed to interpret "not only his sublime plays, but all good literature; and which would develop and encourage the playwright and give him a market for his best efforts, by educating the public to its appreciation." Miss Griswold believes that

such an institution could also lend a hand to music, pageantry, dancing, masque, and all such entertainments, becoming eventually a University of the Theater.

**HARLAN.**—Otis Harlan has purchased a one-half interest in the hotel at Port-au-Peck on the Jersey coast, conducted for years by J. Herbert Waddell. For many years, Mr. Harlan has been a resident of the Jersey coast, and only recently he acquired a handsome new house at Deal.

**KIMBALL.**—Violette Kimball is acting leading parts with the Ben Greet Woodland Players. She appears as Rosalind in "As You Like It," Katherine in "The Taming of the Shrew," and Viola in "Twelfth Night." In these plays her husband, Jack Dunn, acts the roles of Orlando, Petruchio, and Malvolio. A novelette by Miss Kimball appears in Young's Magazine of July.

**MCCUTCHEON.**—Wallace McCutcheon, actor and dancer, who enlisted in the British Army at the outbreak of the war, has just been given the rank of Major for bravery on the field of battle. He made his last appearance on the stage in vaudeville in a modern dancing act with Vera Maxwell.

**NAUGHTON.**—Friends of Marise Naughton will be surprised to learn that she was hastily summoned to Paris some time ago to the bedside of her father, who was stricken with paralysis. Miss Naughton writes that her father has steadily improved and that she expects to return with him to this country as soon as he has sufficient strength for the voyage.

**NIBLO.**—The condition of Mrs. Fred Niblo, who has been seriously ill in her apartments, at the Hotel Beauchamp, is reported to be much improved. Mrs. Niblo is a sister of George M. Cohan and is known on the stage as Josephine Cohan. Jere J. Cohan, father of George M. Cohan, who was also seriously ill last week, is said to have completely recovered. He was suffering from a heart attack, brought on by overexertion while traveling with the Friars on their recent tour.

**PAGE.**—Will A. Page, press representative for Elliott, Comstock and Gest, has returned to New York after an absence of

of Madame de la Bruina in "The Man Who Married a Dumb Wife," and in the "Spring of 1915" appeared in Mr. Barker's productions of Greek plays. She was seen in support of Marie Tempest in "The Duke of Killarney" in the early part of last season, and this Spring appeared with Sir Herbert Tree in his Shakespearean productions at the New Amsterdam Theater, playing the parts of Patience in "Henry VIII," and a flower girl in "The Merchant of Venice."

### ORIGIN OF "FRIEND MARTHA"

To a writer in the Rochester Post-Express, Edward Peple has given an interesting account of the origin of his new play, "Friend Martha," which has just been tried out by the Manhattan Players in Rochester.

"My friend, Ed MacGregor, the director of the Manhattan Players," remarked Mr. Peple, "was at the time a stage director for Charles Frohman and went abroad to produce 'Love Watches,' with Billie Burke in the star role. He mentioned to me several times that Mr. Frohman had often spoken to him of his wish to secure a new play for Miss Burke, to follow 'The Mind-the-Paint-Girl,' but it must be by an American author, an American play, with an American setting. My play, 'The Littlest Rebel,' was in course of preparation, and Mr. MacGregor, who was producing it for Mr. Woods, went over to Philadelphia to obtain some military goods to be used in the play. On his return to the city he quickly sought me, all excitement, and confided in me that he had an idea of a play for Miss Burke. As he told the story, the notion came to him while he was passing one of the Quaker meeting houses on the outskirts of Philadelphia, near Germantown, where there was a store house, to which he had been directed for his military goods. The Quaker meeting house suggested a Quaker play and, as he put it, 'I can see Miss Burke in the part right now.'"

"Of course, the idea was a splendid one and appealed to me immensely, and it was not long before I had mapped out a scenario and later a play, with the Quaker

quently that my friend and the friend of every showman in the country had lost his life.

"Then followed a long period of inactivity for 'Friend Martha,' the name we gave to the play, and after a while Miss Burke went into pictures, a field to which she is now, I believe, quite devoted. I sincerely hope that my experience in Rochester with 'A Pair of Sixes,' which was originally done by the Manhattan Players, under the name, 'The Party of the Second Part,' will be duplicated."



Harisook, S. F.

WILLIAM ROCK.

An Able Dancer and Dance Creator, Who is Now Appearing in the "Ziegfeld Follies."

### A NEW FACTOR IN MANAGERIAL AFFAIRS

(Continued from page 3.)

"Some of the most serious efforts are ludicrous in the extreme. Only the other day I read a play in which the opening speech of the heroine was 'My God, My God, I've Married a Catholic Priest' (Enter Ambulance and Surgeons). Many of them, though printed and ruled with the neatness of a state paper, haven't the semblance of an idea."

The manager spoke most complimentary of David Belasco.

"No matter how much the modern-day cynics may scoff at Belasco, the fact remains that he is our foremost stage director. You are always sure of your money's worth at a Belasco play. You may forget the productions of other managers but you are pretty certain to remember those to which he has given his master hand. Mind you, I do not say that his plays carry any pronounced intellectual appeal but I do declare that they're always good entertainment."

"I agree with Mr. Belasco that actors should be allowed to play characters to which they are not accustomed. Year after year the majority of managers select such and such a player for a villainous part because he has always played villainous parts. How can acting standards be advanced when versatility is subdued? We have engaged Forrest Winant for a heroic part in 'The Amber Empress.' Some people thought we made a mistake as Winant has always been associated with the roles of criminals and degenerates. But we are giving him an opportunity to prove that he can also play men of noble qualities."

Next season the firm of Corey, Williams and Riter is planning greater and more varied activities. As the first step in this direction, William Bartlett Reynolds, formerly of the Charles Frohman staff of advance agents, has been engaged as general press representative. Four new plays have already been contracted for, two of which are described as "comedies of a superior quality." In addition, Mrs. Fiske will be sent on a tour of the principal cities in "Erstwhile Susan," opening in Boston in September.



JAMES SPOTTSWOOD.

Clever Young Actor Who Will Appear Next Season in Willard Mack's New Play, "King, Queen, Jack." Under the Management of A. H. Woods.

ten months. Mr. Page has been in charge of the publicity for "Experience" during the past season, covering only two cities—Boston and Chicago. He will remain in New York until Aug. 1, when he will go to Philadelphia to begin the publicity campaign for "Experience" there.

**SAYRE.**—Katherine Sayre, whose picture is reproduced on this page, began her theatrical career as a gold fairy in Granville Barker's production of "A Midsummer Night's Dream." Later she played the part

maiden as the central figure. Then we brought the play to Mr. Frohman and he became quite pleased over the prospect of Miss Burke in such a typically American play. It was planned that Miss Burke do the play that coming Autumn, and a few days later he sailed for Europe, taking a copy of the script with him, as was his custom, to read and re-read at his leisure moments. You may imagine my horror when I awoke that fatal morning the Lusitania was torpedoed and learned subse-

ESTABLISHED JANUARY 4, 1879

# THE NEW YORK DRAMATIC MIRROR

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THE DRAMATIC MIRROR COMPANY

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## WAITS IN VACATION

BEFORE the next issue of THE MIRROR reaches its readers, the season for slowing up business will be open—except politics. Ever since the country got the habit, more ways of spending vacations have been suggested than cures for colds. There is no intention here of adding to the list. But we venture to say that unless you know yourself, stay at home, a formula which was first offered by CERVANTES, whose tercentenary is running neck and neck with that of SHAKESPEARE'S.

No class gets less out of vacation season than that to which THE MIRROR goes fifty-two weeks in the year. A favored few have Summer homes, or preferable resorts, where they pass the time in quiet until the regular theatrical season opens in September. A lesser number have a few weeks somewhere not too remote from the scenes wherein they play. But the majority, unless engaged in such entertainments as one finds a-top the roofs or somewhere "down by the sounding sea," are on the lookout for engagements ahead. These are already at the doors of managers and booking agencies. They stand and wait, ready to serve. A success last season, a contract which was good for six months, is no surety for something similar next Fall and Winter. The leading man or woman who was a "popular favorite" from a publicity angle in the big city or, smaller city, may find himself or herself portraying a minor character in a one-night stand play when the leaves begin to turn and the frost is putting its trade-mark on the "punkin." And next to guessing the sex of an unborn child, nothing is more uncertain than the fate of a road company which is

forever repeating mentally the words of Richard III, "Here to-night, but where to-morrow?"

From July 1, the middle at the latest, until the middle of August, this majority is on the Rialto, waiting. In New York, especially, they congregate between the dates named in the shadows of the playhouses that are closed—waiting, wondering. Some in the early part of the vacation season have arranged with an eager publicity man "to keep them alive" before the public. But this is not always an assurance of an engagement next season.

The salesman or saleswoman in a store, the clerk in an office, even a street car motorman or conductor, or a policeman, go on vacation some time, somewhere, knowing that they will return to their posts when their rest is over. But the majority of the theatrical profession we have cited pass off their days looking for places when the playhouses open up again. To these, vacation spells suspense. Maybe they should be spared this reminder, but the theatergoers ought to know it. The playgoers will expect these weary waiters to return a few weeks later, next season, to amuse and please as they did last season.

"They also serve who simply stand and wait."

## THE AMERICAN INVASION

(From the London Performer, May 25.)

(It is freely rumored that a plan is on the board to bring about a wholesale invasion by neutral artists to fill the vacancies created by our own performers who have been called to the colors.)

It is twenty-one months since the start of the war.

And we still hold command of the sea; So despite all our enemy's devilish tricks, Our dear land from invasion is free.

Now we know that Dame Rumor's a lying young jade.

And the truth of her word's hard to gauge; Still there isn't a doubt an invasion's on foot By the Yanks on our music-hall stage.

It's a "peaceful" one, true, but if made a success

On a large or elaborate scale, It will hit at the boys who're defending our land.

So it ought to be fought tooth and nail, When our boys have all gone to prepare for the day.

When the Germans in battle they'll face, There's the "back-door" brigade from the great U. S. A.

Snapping over to fill up their place, When our artists return after doing their bit.

It is twenty to one they will find The "invaders" have stolen the bread from the mouths

Of the wife and the kids left behind.

## A PALLADE OF PLAYERS

(after J. H. McCarthy)

I wonder in what halls of bliss  
 Ed Sothern's heroes wake the air—  
 On what far stages Marlowe's kiss  
 For lively dreaming sets the snare—  
 Where Terry Butters, debonair?  
 The movies blew them all away—  
 And Duse lingers in her lair.  
 Where are the gods of yesterday?

Say, where the weird Nazimova  
 Loafs in her Orpheum tomb? And where  
 The mighty Minnie Maddern is,  
 Or Leslie Carter's dancing hair?  
 Where Nance O'Neill's wild haughty glare?  
 The movies blew them all away—  
 And what poor ghosts for Ibsen care?  
 Where are the woes of yesterday?

Where's Marie Cahill's bubbling fun,  
 Or Otis Skinner's do-and-dare?  
 By what strange sea does Matthison  
 With Kalich and Flo Roberts share  
 Sapho Nethersole's despair?  
 The movies blew them all away—  
 And Elliott's beauty past compare:  
 Where are the dreams of yesterday?

Alas for actors, pair by pair:  
 The movies blew them all away—  
 The young and fair, the great and rare—  
 Where are the stars of yesterday?

HAROLD FRASIER.

## SPARKS

The spotlight is often a first aid to the distressed.

An old player always senses the heart of the audience and plays for its response.

The "born actor" is like the "born musician." You can't be a great violinist without learning to master the intricacies of your instrument.

The young player who lets one success run away with his good sense probably will never score a second time.

In days gone by actors wore their hair long, but the truth is, cutting their hair has not made them greater actors.

A striped vest may not materially enhance the standing of an actor, but there have been actors addicted to this eccentricity who were great comedians.

Personality and voice are the best assets of a beginner.

The tricks of the stage are the tricks of the trade.

## THE ALASKA CITIZEN

J. Harmon Caskey

FAIRBANKS, ALASKA, May 13, 1916.

DRAMATIC MIRROR: GENTLEMEN.—Enclosed please find P. O. money order, for which kindly place me on your subscription list for next six months. Have been on your list at intervals for several years past, and when my subscription ran out last year thought I'd try one or two other dramatic papers, with the result that I'm back with THE DRAMATIC MIRROR to stay, for in no other theatrical journal can one keep track of all one's friends and acquaintances, in whatever line they may be.

Yours very truly,

MRS. ANNE P. CASKEY.

## BAL GETS BIG TRUNK ORDER

The William Bal Company, of Newark, N. J., manufacturers of "Bal Fibre Trunks," have just been awarded the largest trunk contract that has ever been given out in the history of the business. The order just placed by the Depot Quartermaster Department for 30,000 trunks to be used by the United States Army has been placed in their hands. These trunks are to be built on the original "Bal" specifications, and the contract for 30,000 trunks is to be cleared in six to eight months.

In order to take care of this contract, the company are at present making an addition to their factory in Newark, N. J., and also putting on a large number of additional mechanics, and are making preparations so that by the first of August they will be turning out trunks at the rate of 200 a day, in addition to their regular commercial and theatrical business.

This is the fifth time in succession that this contract has been awarded to the company. They are now completing their last contract for 10,000 of this same style of trunk, and by the time the new contract is completed they will have turned out altogether about 60,000 trunks for the United States Army alone.

## MARRIED

MAUDE IDA FREDERICKA KNUETS, known on the stage as Phyllis Maude and sister of Valli Valli, and Philip Everett Carries, journalist and author, were married in Hartford, Conn., on June 16. Miss Knuets was understood for Julia Sanderson in "Sybil" last season.

## EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.)

CHRIS KEENAN, New York City.—We know of no free dramatic societies.

MIRROR READER.—We have no address for Frank Skipworth.

ETHEL SCOTT, New York City.—We are unable to locate Harry Redding for you. T. A. K., Boston.—In THE MIRROR, of Aug. 18, 1915, page 2, you will find a picture of Dorothy Davies and Sylvia Cushman.

R. F. M., Syracuse, N. Y.—William Jeffrey was last in "The Garden of Allah." We do not know where he is at present.

A. CAIRN-HODGE.—C. Paul Forcast is in New York. We now have his address on file and all mail addressed in our care will be forwarded to him.

E. V. B.—We do not know the name of the play in which Laurence Grossmith will next appear. He is not in any production at present.

M. S., Oil City, Pa.—Robert Warwick was born in Sacramento, Cal. (2) Write to the Universal Film Company for the cast of "Jean Dore."

L. M., Brooklyn.—The Grand Opera House stock company in Brooklyn has closed and we cannot tell you where the members of that company are now located.

MRS. J. W. JELLEY, Cleveland.—We regret that we cannot give you the whereabouts of Herbert E. Jelley. We have no record of him.

E. B., New York.—Howard Kyle was not the slave in the motion picture "Cabiria." Mr. Kyle is one of the best known actors on the legitimate stage.

P. TINKOFF, Fall River, Mass.—Eugene Keller was with the Irving Place Theater company this season. We cannot give you any information concerning the other players you mention.

E. M. WHITE, Pittsburgh.—We published a picture of May Francis in the vaudeville department of THE MIRROR on Aug. 25, 1915, page 18. At that time Miss Francis was dancing in vaudeville. We do not know where she is at present.

G. M. S., California.—Margaret Anglin recently left the cast of "A Woman of No Importance" to take part in the Shakespeare Celebration in St. Louis. She will appear in a new play under Frohman management next season.

C. E., Union Hill, N. J.—We do not know of a play called "For Her Daddy's Sake." There was a play called "For Daddy's Sake," but is not the one you are enquiring about. (2) We have no record of any plays written by Wallace Crosby. Mr. Crosby appeared in "Sky Farm."

JAMES C. KANE, Brooklyn.—(1) Frances Neilson made her first appearance on the stage in Philadelphia. She has been leading woman in stock companies in Brooklyn, Pittsburgh, St. Louis, Minneapolis, Cleveland, Washington, and in other large cities. (2) John Emerson directed the motion picture, "His Picture in the Papers," in which Douglas Fairbanks played the leading role.

## DIED

LEIF.—Henry Leif, a bandmaster and for years leader of the Henry Leif Orchestra, died June 13 from pneumonia in the Roosevelt Hospital. Mr. Leif was born in Petrograd, and came here twenty-five years ago. He was a graduate of the Russian Conservatory of Music, and for years his orchestra had played for the New York Mozart Society, the Bally Day, and Socius clubs.

MORRAN.—Mrs. Katie C. Morran, mother of William Morran, died June 16 at Jersey City.

OKENDORE.—George H. Okendore, veteran Middle West manager, died at Springfield, Mo., June 1. He was a prominent figure in theatricals in Missouri.

LOFTUS.—Edna Loftus, the actress, died in San Francisco, June 18, in the County Hospital after a long illness. Miss Loftus was well known as a variety hall artist. She was born in London, and came to New York in 1908, playing on several vaudeville circuits in this country. She married Winnie O'Connor, an American jockey, in France in 1907, but divorced him two years later. Her second husband was Harry A. Rheinstrom, son of a wealthy Cincinnati distiller. This marriage proved unhappy, and Miss Loftus was obliged to return to the stage to earn her living. Her marriage was finally annulled.

RENNY.—Horace Renny, an old-time minstrel, died June 16 at the Actors' Home. He was born in England, and came to this country when a boy. He sang in various troupes of ballad singers, but in 1878 became a minstrel. In 1885, under the management of William Foot and Charles Frohman, his troupe of minstrels made a tour of England. He acted with Rich and Golden in "Old Jed Prentiss" and with Dennett Thompson in "The Old Homestead."

## NEW PLAY FOR DORIS KEANE

Arnold Bennett Dramatizing His Novel "The Book of Carlotta" for Her Use

LONDON (Special).—Arnold Bennett is engaged in dramatizing his novel, "The Book of Carlotta," for the use of Doris Keane. Miss Keane will produce the play at the Lyric Theater, London, upon the close of her engagement there in "Romance."

"The Book of Carlotta," formerly known as "Sacred and Profane Love," is one of Mr. Bennett's earlier novels. It concerns the love of a sensitive and emotional woman for a world-famous pianist.

Miss Keane is also planning to appear in a new play by Edward Sheldon, "Her London Engagement," in "Romance." She has been highly successful, and her record of performances is fast approaching that of "Peg o' My Heart." She has already passed her 300th performance in the play.

## NEW FROHMAN MANAGER

Francis E. Reid, of Frohman Staff of Advance Agents, Succeeds John D. Williams

Francis E. Reid has been appointed general business manager and press representative of the Charles Frohman Company, to succeed John D. Williams, who resigned recently to become a producer himself. Mr. Reid has been connected with the Frohman Company for several years in the capacity of advance agent, and before that was a member of the *Herald* staff. His wife is Josephine Victor, the actress.

## NAME MAUDE'S NEW PLAY

"The Barber of Mariposa" Selected as Title of Morton-Leacock Comedy

"The Barber of Mariposa" has been selected as the title of the new comedy by Michael Morton and Stephen Leacock which Cyril Maude will present in New York next season. As reported in last week's *Mirror*, the central character in this play is a French-Canadian barber.

## TO RETURN TO STAGE

Marguerite Clark to Appear Under Management of Dillingham Next Season

Marguerite Clark will return to the stage next season, to appear in a new production under the management of Charles Dillingham. Miss Clark's last stage appearance was in Winthrop Ames's production of "Prunella" at the Little Theater three seasons ago. Since that engagement she has been appearing in motion pictures with the Famous Players Film Company.

## FREE INSTRUCTION IN MUSIC

The Public Academy of Music of the State of New York has removed to larger quarters, at 146 East 115th Street, in order to accommodate a greater number of pupils. The summer season will open June 26. Free vocal, instrumental, harmony, and theory instruction will be given, day or night, to children and adults. Applications to the different departments should be made personally to H. H. Reppert, director, from 1 to 8:30 p.m. daily, and from 9:30 a.m. to 12 noon, Saturdays and Sundays.

## "PASSING SHOW" PREMIERE

"The Passing Show of 1916" will have its premiere at the Winter Garden Thursday evening. The cast includes Ed Wynn, Florence Moore, Frances Demarest, Swor & Mack, Fred Walton, William Philbrick, Elida Morris, Timberg and Darling, Hussey and Boyle, Dolly Hackett, George Baldwin, Ruth Randall, Stella Hoban, Ma-Belle, Bert Savoy, Jay Brennan and Thamar Swirskala, premiere-dansere.

## WILL NOT LEAVE THE STAGE

Elsie Ferguson, actress, and Thomas B. Clarke, Jr., vice-president of the Harriman National Bank, were married on June 14 in the St. Regis Hotel. The engagement was announced a year ago.

Miss Ferguson will not leave the stage, but will appear in the Autumn in a new comedy. Her last appearance was as Portia in Sir Herbert Tree's production of "The Merchant of Venice."

## BLANCHE RING'S NEW PLANS

Blanche Ring has signed a contract with Frederic McKay whereby she will continue under his management for a term of years. Mr. McKay has obtained the rights to Willard Mack's comedy, "Jane O'Day from Broadway," in which Miss Ring was seen out of town last season, and he will present her in the play in New York early in the Fall.

## SHUBERTS LEASE SYRACUSE HOUSE

SYRACUSE, N. Y. (Special).—Lee and J. J. Shubert have leased the Whiting Opera House in Syracuse, N. Y., for a term of five years. The lease will take effect on Sept. 1. The Shuberts were formerly interested in the Grand Opera House, the lease of which was terminated last January.

## "EVERYWOMAN" COMPANY RETURNS

Henry W. Savage's "Everywoman" company has returned to New York after a season of thirty-seven weeks, which included a tour of all the States east of the Rocky Mountains.

## COMPOSER VICTIM OF THE WAR

Paul Tietjens, Arrested as a Spy in London, Owes His Escape to a New York Newspaper Man

Paul Tietjens, the composer of the score to "The Wizard of Oz," has a story to tell about his experience in the war zone, from which he has just returned.

The American musician was caught in Berlin at the outbreak of the war. He was waiting to witness the premiere of a new comic opera he had specially composed in the Kaiser's capital, when the theater at which his work was already in rehearsal had to shut its doors on account of the war. Tietjens concluded that the best place for him was at home under the starry banner, but when he reported his departure he was told that no obstacles would be placed in his way except that his manuscripts and scores would be held. You see, beneath the innocent exterior of a comic opera score there may lurk a secret code of communication, and the German government is not taking any chances. So Tietjens had to leave the products of his muse behind.

That was only the beginning of his troubles. Worse happened when he landed in dear old London. For a while things took their natural course; but his German name was a handicap, and all his letters to Germany were opened and carefully read; and the upshot was that the composer was arrested as a spy and thrust into a cell to await the convenience of the authorities when he should be shot. His protests that he was an American availed nothing; his American passport was treated as a scrap of paper, and his assurance that he had

composed the music to one of our greatest stage successes fell on deaf ears. The British police had never heard of "The Wizard of Oz." Music may have charms to soothe the savage breast, but not the breast of the London spy-stricken police. Tietjens called for pen and ink, made his last will and testament, scribbled the score of a new patriotic march, dedicated to the State Department, on his shirt-sleeve, and then prepared to yield up his young life. It was a clear case of mistaken identity, but death is not any sweeter because you have to face a firing squad by mistake.

At this critical stage fate kindly intervened in the shape of the former correspondent at Berlin for the *New York Times* and *London Daily Mail*, Frederick W. Wells. Wells hailed from Indiana but has turned more English than the English, and is in high favor at the Foreign Office. Once Wells took a hand in Tietjens's case, Ambassador Page's influence proved into insignificance. Wells had heard "The Wizard of Oz" and hadn't forgotten its joyous tunes. And Scotland Yard didn't doubt his patriotism. The American Ambassador had failed, but it was an easy matter for Wells to effect the composer's release and to send him rejoicing on his way. Now all that is wanting to complete Tietjens's happiness is the recovery of his musical property. His letters are intercepted at Kirkwall, and there is nothing for him to do but await the end of the European unpleasantness.

## COMBINE IN ST. LOUIS

Jefferson Theater in that City to Play Both K. & E. and Shubert Attractions

An announcement from Klaw and Erlanger states that the Shubert Theater in St. Louis will be known hereafter as the Jefferson Theater and will play Klaw and Erlanger and Shubert attractions jointly. It will be managed and booked through the Klaw and Erlanger offices. The Garrick Theater in that city, as heretofore, will be managed by the Shuberts.

This new alliance is regarded in theatrical circles as a strengthening of the "working agreement" between the two theatrical factions, by the terms of which they were to consolidate their interests in certain large cities.

Klaw and Erlanger also announce that they have signed an extension of their lease on the Gaiety Theater for ten years and that they will continue to run it as a playhouse for high-class attractions. This announcement sets at rest the rumor that the Gaiety and Fulton Theaters are to be combined into one large theater, in which motion pictures would be shown.

## FRIARS ELECT OFFICERS

The Friars held their annual election of officers June 16 at the club's monastery in West Forty-eighth Street. There was only one ticket in the field, and this was put through without a dissenting voice. George M. Cohen was re-elected Abbot. The other officers are: Ralph Trier, Dean; John J. Glenison, corresponding secretary; D. Frank Dodge, recording secretary; and Richard J. Hatzel, treasurer. The following were elected governors for a term of five years: Sam H. Harris, John W. Rumsey, George S. Dougherty, Michael Selwyn, and Harry Barth.

## HARRIS AWARDED DAMAGES

The suit of Robert M. Harris against Sanger and Jordan to recover \$15,000 for alleged breach of contract was tried on June 12 before Justice Lehmann and a jury. Mr. Harris alleged that after Sanger and Jordan had given him an exclusive contract for the presentation on tour of "The Blindness of Virtue," they gave a contract for the play to a repertory company covering eighteen or twenty cities. The jury, under the direction of the Court, awarded Mr. Harris six cents damages.

## BOWERY THEATERS SOLD

The Thalia Theater and the Atlantidean, at Nos. 46 to 50 Bowery, were sold June 15. The property was sold for the estate of William Kramer and the William Kramer Sons Realty Company, in whose possession it had been since 1858, to Lowenfeld and Prager, and the estate of Pinus Lowenfeld. A sixteen-story building will be constructed on the site.

## FREE DRAMATIC INFORMATION

The American Drama Committee of the Drama League will continue as part of its work the free bureau of dramatic information conducted at the offices of the league during the recent Shakespeare festival. Miss Evelyn Hilliard will be in charge of the bureau, which will be open every Saturday morning during the Fall and Winter.

## BELASCO PLAY FOR THE COHAN

David Belasco's production of *Red Cooper* Megraue's comedy, "Seven Chances," will be the opening attraction at the Cohan Theater next season. As originally tried out in Atlantic City this Spring the play bore the title "A Lucky Fellow."

## TO PLAY ON THE COAST

Company Headed by Henry Miller to Begin Summer Season in Frisco July 10

Klaw and Erlanger and Henry Miller have organized a company of well known players for a ten weeks' engagement at the Columbia Theater, San Francisco, beginning July 10. The company will be headed by Mr. Miller and is to include Ruth Chatterton, Hilda Spong, Bruce McRae, Alice Lindahl, Robert Ames, Charles Trowbridge, Mrs. Thomas Whiffen, Marguerite St. John, John Findlay, Charles Craig, W. H. Sams, Gladys Wilson and Walter Connolly.

The season will be opened with "The Mollusc" and a one act curtain raiser in which Mrs. Whiffen will appear. This will be followed by "The Great Divide" and a new play by A. E. Thomas, entitled "Come Out of the Kitchen," in which Miss Chatterton will have the leading part. This play will be presented in New York in September.

## "KITTY BELLAIRS" SET TO MUSIC

David Belasco's drama, "Sweet Kitty Bellairs," is to be made into a musical comedy and produced next season by Comstock and Gest. Arthur Hammerstein was to have been associated in the production, but, according to recent reports, he has withdrawn from the enterprise.

No decision has been reached as to who will adapt the manuscript, and no librettist has been selected. Neither has any agreement been made with any composer regarding the music.

This is the first Belasco play to be adapted for the musical comedy stage, although two of his dramas, "The Girl of the Golden West" and "Madame Butterfly" were translated into grand operas. "Sweet Kitty Bellairs" was produced thirteen years ago, with Henrietta Crossman in the title role.

## TO ACT IN INDIAN DRAMA

The Camp Fire Club of America will produce the aboriginal drama, "The First Test," at the Yama Farms Inn, a few miles from New York, on Saturday night, June 24. Among those who will take part in the play are Buffalo Bill, Cody, Ernest Thompson Seton, Captain "Jack" Crawford, and Washatan Robinson. For three days the members of the cast will live like real Indians, in tepees along the Jenny Brook at the farm.

## MEMORIAL TO CLYDE FITCH

AMHERST, MASS. (Special).—A memorial to Clyde Fitch the dramatist, is to be incorporated in the new library of Amherst College. Mr. Fitch was graduated from Amherst in 1886. Upon his death the contents of his library—decorations, furniture, and the major part of the books—were presented to the college, and they will be installed as they were formerly in the playwright's home in New York.

## "TWO BAD BROWN EYES"

Arrangements have been made by Clarence Wells and E. A. Wells to produce Lee Morrison's new farce play, "Two Bad Brown Eyes." It is planned to assemble a company for the newly-formed International Circuit. The producers announce that the leading woman to be engaged must have brown eyes.

## "SAZUS MATAZUS" IS THE TITLE

"Sazus Matazus" is the name chosen for the new comedy of negro life by Laurence Eyre which William Harris, Jr., will present here early next season. Atlantic City will see it this month.

## ON THE RIALTO

MISS FERGUSON'S WEDDING DRESS. World: "Miss Ferguson wore a simple flesh-colored afternoon gown."

Herald: "The bride wore a summery afternoon costume of pale blue mull."

Tribune: "The bride wore an afternoon gown of blue lace over salmon-colored tulle."

Sun: "A costume of white satin and chiffon was worn by the bride."

We wonder if Willard Mack will be able to write any more plays now that his "props" have been dumped into the ocean by the police. The cargo which was collected in raids during 1915, included 1,138 revolvers, 60 rifles, 215 daggers, 540 black-jacks, 3 pairs of brass knuckles, 50 swords, 3 sword canes and about 40 flatirons, hotel sets and poker.

Three new names have been added to the list of English actors in America who have joined or are about to join the British army. Ivan Simpson, who was recently engaged by A. H. Woods for the cast of "King, Queen, Jack," has enlisted in the Canadian Overseas Battalion and will sail for England in a few days. He is attached to the Sixty-seventh Battery, Canadian Field Artillery.

The other recruits are Max Montesele and Harrison Carter, both of whom have been appearing in support of Margaret Anglin in "As You Like It," in St. Louis. Montesele was recently seen in "A Woman of No Importance" at the Fulton Theater. He has five brothers, all of whom have enlisted in the army. He will go to Toronto, where he will join a Canadian battalion. Carter will sail for England next week to enlist.

Stanley Reynolds recently applied to a prominent theatrical agent for a part in a production of "Romeo and Juliet."

"Did you play in the original production?" asked the agent.

"No," replied Reynolds; "if I remember correctly, a man named Shakespeare selected the original cast."

It is not Gladys Cooper, after all, who is to play the leading role in H. H. Harwood's farce, "Please Help Emily," next season. A recent announcement from the Frohman Company, which is to produce the play, states that Ann Murdock is to have the honor. The play was obtained for production in this country by the Selwyns with the idea of presenting Gladys Cooper, the London favorite, in her original part. Unsuccessful in their negotiations, they turned to Ina Claire, but they were unable to agree upon salary terms, and Miss Claire thereupon accepted an engagement in the "Ziegfeld Follies." The Selwyns, it is reported, again attempted to engage Miss Cooper, but again they were unsuccessful, and finally they disposed of the farce to Alf Hayman, who will present it in the Lyceum Theater in August with Miss Murdock.

It was generally believed that Miss Murdock was to appear in a new comedy by Winchell Smith, entitled "Suki." The play was recently tried out for a brief season on tour. This plan, however, has been abandoned for the present, and Miss Murdock will woo public favor with the Harwood farce.

There is a great opportunity in London at present for competent soubrettes. According to a report just received, plenty of the ordinary class can be found—artists who are able to sing a few lines and dance a few steps. But the real soubrette, who radiates vitality, is at a premium.

## RUSSIAN BALLET TO RETURN

An arrangement with the Metropolitan Opera company, Serge de Diaghileff's Ballet Russe, with Warsaw Nijinsky, will tour America next season under the management of the Metropolitan Musical Bureau and the artistic direction of Mr. Nijinsky. After a three weeks' engagement in New York in October, the company will go to the leading cities of the United States, traveling as far as the Pacific Coast.

## GAMUT CLUB ELECTS OFFICERS

Mary Shaw has been re-elected president of the Gamut Club for the coming year. Other officers are Anne Moore, vice-president; Amy Mall Hicks, treasurer; and Berenice Yernace, secretary. Lillian Russell, Katherine Leckie, Olive Oliver, Helen Lohman, Mrs. Helen Marsh, Mrs. Cora Welles Trow, Ada Patterson, Edna West, Mrs. Minnie Herts Henniger and Mrs. Sadie Williams Mitchell have been elected directors. Mary Shaw has served as president of the club since its establishment three years ago.

The regular Tuesday night dinners and informal gatherings will be continued throughout the summer. The club rooms and roof garden at 60 West Forty-sixth Street will be open daily until 10 p. m. A new feature is a daily informal supper served from 6 to 8 p. m.

## DEATH OF CHAS. R. BACON

The funeral services for Charles R. Bacon, who died in the city June 15, were held Sunday under the auspices of the Actors' Fund. He was buried in the plot in Evergreen Cemetery.

Mr. Bacon was for many years well and favorably known as a manager. He began his theatrical career in San Francisco, under the management of John McCullough, in the box office. He came East in the early 80's with the Emily Melville Opera company, was often associated with the Mallory-Frohman management of the old Madison Square Theater, was a manager for ten years for Augustus Pitou, Sr., manager of the Bostonian Opera company for ten years, and with other managements, including Charles Pillingham and Henry W. Savage. The past three seasons he has been associated with the Feature Film Company, the Universal, Annette Kellermann feature, and "The Birth of a Nation." While with the latter, this Spring, he was taken ill and obliged to give up. He was born in Nashua, N. H., June 17, 1847, dying two days before his seventy-fourth birthday. His widow survives him.

## P. W. L. ACTIVITIES

The Professional Woman's League celebrated "Biennial Day" at its clubrooms on Monday, June 12. Mrs. Henry Altman, president of the Buffalo Federation of Clubs, and Milton Lackaye were the guests of honor. The program was of a literary and musical nature and included James Foley, California poet; Bernard Sexton in Indian stories; Harold Stanley Fowler, tenor; Marie Fabien, soprano; Harriet McConnell, contralto, and Mrs. Roland B. Hennessey, who read a Russian play.

The league held a strawberry festival for its members and friends at its clubrooms on Tuesday, June 20. A picnic will be held at Atlantic Highlands on July 11 for the members of the league.

## ROGERS TO TAKE LIFE EASY

"Yours Merrily," John R. Rogers, has leased from Mrs. Tom Maguire her estate on Lake Mahopac, N. Y., and will spend the summer there in a desire to keep possession of the "fountain of youth," which he claims to have discovered several years ago. Mr. Rogers says that one providing his own tent can live there for about \$5 a week. In the bungalow located on the estate the expenses will aggregate \$10 a week. In his prospectus Mr. Rogers adds that there is abundant fishing and boating, and if one tires of these sports he can "loungue under the trees overlooking the most beautiful country in America."

## SISTER OF CHARITY WRITES PLAY

OMAHA, Neb. (Special).—Meg Burns, a play by a Sister of Charity, will be produced by the North Company at the Krug Theater for the week beginning June 25. The sister is a leading member of the faculty at St. Berkman's Academy. She is well known as a correspondent of the *World-Herald* and as a contributor to Catholic periodicals. She has used several pen names, among which are Jake Swiggers, Jerry Sparks, and Gilbert Guest.

"Meg Burns" conceals a girl of ungovernable temper, who finally performs an act of supreme self-sacrifice. One of the minor phases of the play is Ireland's struggle for freedom.

## SUMMER RUN FOR "BOOMERANG"

"The Boomerang," which has been running at the Belasco Theater since Aug. 10, will continue throughout the summer. Saturday performances will be discontinued during July and the first week in August, in order that the members of the cast may spend their week-ends out of town. To make up in part for the loss of the Saturday performances, extra matinees will be given on Tuesdays, beginning June 27.

## ACTORS OPEN CLUBHOUSE

The Night Lights, a new actors' club, situated on the shores of Great South Bay, near Freeport, L. I., was formally opened last Sunday afternoon. More than 700 actors and actresses took part in the ceremonies. Victor Moore was the principal speaker.

## CHRISTINE NORMAN IN LEADING ROLE

Christine Norman has been engaged by Arthur Hammerstein to play the leading feminine role in Cosmo Hamilton's new play, "The Mother-Woman," which is to be produced early in September.

## O'HARA IN NEW PLAY

Augustus Pitou is to present Fiske O'Hara in a new romantic comedy, called "His Heart's Desire," by Anna Nichols and Adelaide Matthews. Mr. O'Hara's season will begin in Minneapolis on Aug. 29.

## ACTORS CONFER WITH LABOR OFFICIALS

## Equity Association Seeking a Separate Charter from A. F. L.—

## Editorial Support Encourages Society

The Actors' Equity Association, which recently voted nearly unanimously for unionization, is conducting negotiations with the heads of the American Federation of Labor to the end that a separate charter may be obtained, and that so-called legitimate actors, led by the association, may become allied with federated labor on equitable terms.

According to the *New York Review*, which, as representing the Shuberts, is opposed to the unionization of actors, a serious hitch exists in the arrangements to make a labor union out of the Actors' Equity Association.

"It develops," says the *Review*, "that the international charter granted by the A. F. of L. to the White Rats Actors' Union is of such a comprehensive character that no other charter can be given to any organization of actors. At least this is the contention of Harry Mountford, the White Rats' agitator, and many other leaders."

Mountford has entered formal protest to the executive board of the A. F. of L. against granting a separate charter to the Actors' Equity Association, and has demanded that the charter only be given them through the White Rats and on condition that they affiliate with the White Rats.

"It is well known that Mountford is greatly incensed and disappointed that all

his efforts and the powerful propaganda which he carried on with a view of bringing the Equity Association into the White Rats fold has come to naught, and that the Equity Association members voted for a separate charter and not to affiliate with the Rats."

To a representative of *THE MIRROR*, Howard Kyle, corresponding secretary of the Actors' Equity Association, said that conferences were taking place with federated labor officials and that a successful arrangement would probably be effected shortly.

"We have met with no further opposition," said Mr. Kyle, "and our membership is steadily increasing each week. The editorial support which our movement has received throughout the country has encouraged us and given us confidence. While negotiations are in progress with the A. F. of L. heads we shall continue to mediate disputes, and persuade, as far as we can, all actors and managers to weigh their matters with honest scales."

The association has recently been issuing bulletins to its members on the need of organization and alliance. After drawing lessons from the European war the bulletin says that, by organization and alliance, actors "are impenetrably armored against failure."

## DEATH OF CHARLES H. HOPPER

ASHTABULA, O. (Special).—Charles H. Hopper, for several years a popular stage favorite, died in the Ashtabula General Hospital, June 17, following an operation. Mr. Hopper attained his greatest success as Chimmie Fadden in the play of the name. He abandoned the stage several years ago, and had been living in retirement at his summer home in Unionville. He was 53 years old.

## ADAPT HUNGARIAN PLAY

A romantic drama, which was produced last season in Budapest, is being adapted for the American stage by a well-known playwright. It will be produced next season under the title of "Hello," with Henry Kolker in the leading role.

## GOSSIP

Maisie Gay, who was seen this season in "Sybil," is sailing for England for a vacation. She will return the first week in August, and will be available for offers.

Adele Rowland has entirely recovered from the operation to her foot which crippled her, and is walking without crutches. She is about to enter the film field in a scenario written for her by her sister. It is called "Perishable Props" and is a story of the theater.

Sarah McVicker and Lois Frances Clark have been engaged by John Cort for "The Dawn," in which Kathleen MacDonnell will be featured.

Howard Estabrook, who is working on pictures in Ithaca, organized a benefit last Thursday in that city in behalf of the Actors' Fund. Among other attractions was a one-act play which won the prize at the Cornell College competition, which he had organized, and which will be presented to the Actors' Fund for one of its future benefits. A check sent by Mr. Estabrook to the Fund for \$478.26 to increase the endowment was the result of the benefit.

William Rock and Frances White have been added to the list of entertainers at the Ziegfeld Midnight Frolic.

Ethel Wright has gone to Canada for the summer.

When the Parker shows were in Dubuque, Iowa, recently, Mrs. Jake Rosenthal (Cora Beckwith) entertained Colonel Parker and some of the heads of departments with a chili supper. It was a "red-hot" success. Among those present were Manager Ed Talbott, W. McCaffery, Adolph Seeman, "Cook House" Wilson, Shubal Monger, editor *Telegraph-Herald*; John P. Mulgrew, George V. Halliday, manager "Twilight Sleep," and Jake Rosenthal. Cora Beckwith's entire new paraphernalia for her aquatic shows will be in readiness for her opening in July. Cora is booking the leading fairs in the West and will be managed by Jake Rosenthal.

Marguerite Farrell, who is appearing in "Step This Way" at the Shubert Theater, has signed a long-time contract with the Shuberts, and will appear in the leading role of a new musical show to be presented next season.

Philip Dunning, stage manager for the Shuberts, has been engaged for "All Night Long," a new farce which will shortly be presented.

George F. Smithfield, who was seen as the burglar in "Rolling Stones," played the part of King Henry V. in "Caliban."

Mrs. Willis Maxwell Goodhue (Carolyn McLean) will not be seen on the stage next season. Owing to ill health Mrs. Goodhue will spend the year traveling with her husband, who is well known as a business manager.

Ferne Rogers is to appear next season in a dramatic production.

Ethel Wright has returned to Montreal for the summer.

B. Iden Payne, who staged "Justice" for John D. Williams, will make a produc-

## ACTORS' EQUITY ASSOCIATION

## A. E. A. Asks Members to Co-operate Instead of Denouncing Organization

Members of the A. E. A. Are Most Earnestly Urged to Send in their Permanent Addresses to the Office of the Association



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, June 13, the following members were present: Francis Wilson, president; Messrs. Edwin Arden, George Arliss, John Cope, Frank Craven, Howard Kyle, G. R. Stewart, and John Westley.

New members

electd:  
Margaret Boland  
Vinnie Burns  
Winifred Harris  
Harold Hendee  
Capt. Harry Lambert  
Roxanne Lansing  
David Quixano  
Paul Webster

"Unfortunately the people who are satisfied with themselves are seldom satisfied with anything else." It would seem, at times, that this epigram could be spoken of certain non-conformists among the members of the A. E. A. Whatever else the Association's tongue-wagging contingent may assail, we must entreat those of their number, for whom our legal department may be trying to collect bad claims, to refrain from going about denouncing the A. E. A. as negligent or powerless before coming to the office for some explanation of a delay.

Mind you, we invite members to promptly report any incivility, or lack of reasonable attention, to which they may be subjected by representatives of the Association. The law is slow enough at its best, and lawyers are not prone to be swift, therefore a little prodding might pay on occasion. But come to us and co-operate. Don't stay away and "back up" the only live business organization legitimate actors have ever had in America.

An efficiency committee has been appointed in aiming at the highest standard of service. They seek information of any clerical discrepancies, and are open to suggestions from members.

It is a fact worthy of note that the A. E. A. has fewer lawsuits than it had two years ago. Settlements are not so difficult now, where cases are clear, and arbitration is more frequent.

The slur has been made that the solidifying of our Association will mean nothing more than protective benefits for incompetent actors from others that are so excellent they do not need the advantages of co-operation. It has never for one minute been the intention to foster the inept or encourage the drone. If a talented man or woman is saved the worry of sordid bickering with managers, who mean to cheat them if they can, more time and a better state of mind will be his or hers in which to become finer artists. As for the incompetent, he cannot endure in the profession of acting if the rules and regulations and contract terms of the A. E. A. be regarded by the manager as strictly as it is hoped they will always be maintained.

Richard A. Purdy, our treasurer, was a delegate to the National Progressive Convention at Chicago.

Francis Wilson is away on a five weeks' schedule that will carry him through Yellowstone Park, the Yosemite Valley, and over the Canadian Rockies.

## BY ORDER OF THE COUNCIL.

tion about Christmas time of a children's fairy play.

Edith Randolph, who recently completed an engagement in "The Weavers," will play a summer season in Shakespeare.

Florence Le Clercq and Fred W. Permain have been engaged by Arthur Hopkins for "The Happy Ending."

Frederick Warde delivered the oration at the "Flag Day" celebration of the Brooklyn Lodge of Elks, held in the lodge room on Wednesday night, June 14. The Elks made the occasion a gala one with dancing and other entertainment.

Jeanne Eagels has been engaged by Joseph Brooks for a leading part in the new George V. Hobart play which is to be produced in the Fall with Thomas Ross and Macklyn Arbuckle in the stellar roles.

Mr. Pace Spencer has been re-engaged for "It Pays to Advertise" for next season. He is at present in Stockton, Cal., and recently buried his mother.

Mr. and Mrs. John Ardizoni (Mildred Warren) have just returned to New York after a very successful season in Australia, under the management of J. C. Williamson, where they both scored a personal success in "Twin Beds." Mr. Ardizoni and his wife are open for Fall engagements.

The sixth annual picnic of the Stage Children's Fund, of which Mrs. Millie Thorne is president, and Lee Shubert, honorary president, was held at Cherry Hill, Central Park, last Saturday morning. An orchestra, composed of children, furnished the music for the occasion.

George Nash has been engaged by Selwyn and Company for a leading role in a new play by Roi Cooper Megrue and Irvin Cobb, which they will produce in the early Fall.

Charles Cherry has been engaged to appear as leading man with Ann Murdock in "Please Help Emily."

Harold Thornton, who appeared in "Kitty Mackay" and "It Pays to Advertise," has been engaged for "Saxus Matatus," Laurence Eyre's comedy of negro life.



## MIRROR'S LONDON LETTER

Cyril Maude Coming Back in August with a New Play—  
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Specifications can be seen at the city clerk's office. Sealed bids to be filed with the city clerk, Barre, Vt., not later than June 27, 1916, at 7 o'clock p. m. The right is reserved to reject any or all bids. J. A. HEALY, Chairman Property Committee, Barre, Vt.

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## IN CANADA

Toronto (Special).—Royal Alexandra, June 12-17. "Kick In" proved another good selection for the Robbins' Players, who seem at home in Crook plays. Frances Neilson, as usual, makes Molly very lovable, and Mr. Robbins is especially good as Chick. Mr. Renner is splendid as the Top brother, and Emma Campbell scores as Mrs. O'Halloran. The best bit of the evening, however, was Vivian Laidlaw as Myrtle, with her speech of "I ain't jealous—I don't have to be," and her vacant stare on finding her lover dead.

Grand Opera House: "Florinda" continues a second week to good business.  
Lawson: Ballet Revue of Perkinoff and Rose is the headliner, and a splendid one. Jessie Mae Hall as Patsy is also good, and Norwood and Hall score with a neat turn. Charles Chaplin as "The Fireman" is good attendance.

Hippodrome: "Hercules in Africa" with Arthur Houston, a Toronto lad, headlines a goodly bill. The act is alive with animals, and gets over fine. Harry Tibbels in "Via the Gas Route" is also good. Big business.  
Van Denburg Opera company is changed now to read Angeles Opera company, and many of the big names placarded around the city are not with the company. Charles Meakin, Carrie Reynolds, Fred Fraser or Henry Taylor are not with the organization, and, naturally, it will not avail much toward good business by putting out such posters. Numerous theatergoers are disappointed after expecting Mr. Meakin and Mr. Taylor, who are remembered for their good work with Savage companies, in finding them not in the cast.  
GEO. M. DANTRIE.

Montreal (Special).—The Princess presents a good vaudeville bill, June 12-17. "Miss Hamlet," a real funny burlesque, and Daisy Harcourt, the charming English comedienne, are two of the chief features. The Orpheum bill is headed by Baby Hunt and company, who do an entertaining act. Willie Solar, Julia Ring and Page Hack and Mack are other features. The Dabard company, at the St. Denis, presents an interesting and gripping little play in "Le Medecin de Compagnie." The chief roles are in the hands of Monsieur Scheler and Miss Demons.

For the benefit of the fire brigade, a thrilling five-act drama, arranged by Harmand Robl, was presented at the Princess, June 12. The performance was a success. Fadedette Ladies' orchestra is the attraction at the Imperial. Schuler Park presents a particularly good bill. The Rialto Quartette, the Imperial Troupe of Aerial Football, Burlesque and Belle di Pina being the chief attractions.  
W. A. TREMAYNE.

**STEIN'S**  
STAKE-UP

"Fishingle" at the Haymarket, is considered by London critics a poor story, but a charming play. The cast is:  
Sir Geoffrey Pomfret, Bart. . . . . Allan Ayresworth  
Lady Pomfret . . . . . Marlon Terry  
Lord Pomfret . . . . . Cyril Raymond  
Honour Fishingle . . . . . Henry Ainley  
Honour . . . . . Randle Ayton  
Alfred . . . . . Reginald Bach  
Prudence Rockley . . . . . Doris Lytton  
Gladys Radger . . . . . Mercia Cameron  
Joyce Hamlin . . . . . Maud E. Bell  
Lady Margot Maltravers . . . . . Colette O'Neil

It is a three-act comedy by Annesley Vachell. We are reminded that Christmas is coming again, and are going after it, by the presentation of "The Traump," an old construction by Mr. E. Hill Mitchellson. The opening situation is a Christmas Eve; the guests at Colonel Lang's, and as the clock is striking 12, and lift their glasses to the toast of their host. A Merry Christmas. Traump outside hear the singing. Colonel Lang's daughter, Dina, hears of this, and at her suggestion they are invited in. You may guess the plot when I tell you that in the last curtain act Colonel Lang is at the telephone calling up a detective to find Dina, who has disappeared with a hobo, and fetch her to the paternal roof.

Fred Thompson will write the book. Nat D. Ayer, the score of a revue shortly to be produced by Oswald Stoll at the London Opera House. Title, "Look Who's Here."  
LONDON, June 18 (Special).—His friends in the United States, of whom there is a host, will be interested to know that Mr. Cyril Maude will return to that country in August in a new play by Mr. Haddon Chambers. The title is "Fence Hinn." Mr. Maude is highly pleased with the product. The play will be seen first in New York. At least this is the plan at this writing.

Mr. Maude is greatly impressed by the advance made by American dramatists since the outbreak of war, with which English writers seem to have been overwhelmed. He noted with interest that Minneapolis University had classes to teach the art and technique of writing at Minneapolis. The drama was taught and studied in a similar way; while at Pittsburgh, the Carnegie Institute taught budding playwrights all about the grammar of acting for the sum of \$8 a year.

The English stage, said Mr. Maude, "will change vastly after the war. The public will demand strong human plays, plays of real strength with real men and women. The day of the flapper play is fast waning, and what I might call 'pup' plays will have gone for good. We are already tiring of the play that ends with a big query: problem plays have had their day."

Yon Americans will also be glad to know that one of your English favorite actors, Mr. Weedon Grossmith, is expected back in London about the last of August. He will be seen here in the American play, by Charles Goddard and Paul Dicker, "The Misleading Lady." Here is another item of interest to read all in the States: Messrs. J. C. Williamson, Ltd., are about to produce "Potash and Perlmutter"

in South Africa, with Messrs. Michael Sherbrooke and John Henry in the roles associated with the title, and Miss Eugenie Vernie as Mrs. Potash.

It is a curious thing that plays successfully produced in Chicago are seldom welcomed in New York, and vice versa, so that there must have been something of a specially appealing nature about Miss Jean Webster's first act, comedy, "Daddy Long-Legs," to have met with at least as great favor in the American capital as it did in the Packing City, and now that we have seen it here at the Duke of York's, we can readily enough understand its two years' success in the States.

Very good, Edith, which has been played at the Princess Theater, New York, may be looked for here in the near future.  
Still they come! More reviews. Soon there will hardly be a theater in town whereat you can see anything other. When the Lyceum reopens it will be so with the prevailing epidemic.

Here is shell and deadly gas from the Pelican: "Mr. Augustus Johns has, I see, painted a portrait of Mr. R. Shaw with his eyes shut. Now, if somebody else would paint him with his mouth permanently shut, we could all go to sleep!"

Miss Leo White, the American lady of the exquisite smile, will be seen in the revue at the Vanilleville, written by Mr. Gratton, which will, in due course, follow "Sammy's."

On or about the 15th of next month Mr. Dion Bonfanti will produce a new play, particulars of which will be announced and.

Mr. Cyril Maude, who, following Sir J. Forbes-Robertson's idea, went to America and made a lot of money, is going back again to make more. Next year about this time he will return to us once more, and will be prepared to play at any suitable theater on sharing terms. As Messrs. Maude will return to America with her father, who, by the way, says he will never again have a theater of his own in town. He has had some.

"Daddy Long-Legs" now in full swing at the Duke of York's, in which play is Miss Dorothy Dix, the Stage has this: "Truly American bit of characterizing is the broadly drawn and played Mrs. Semple of Miss Kate Jensen, and Miss Dorothy Hammond gives effect to the starchy Mrs. Pendleton. Mr. Archie Carlaw Grand is good as Pendleton's secretary, Griggs, and Mr. J. Major Jones, besides stage manager, is quietly humorous as the father, Walters, who admonishes his sifting master not to mix his medicines, but to take them 'in layers.' As for Mr. Charles Waldron, the Daddy of the title, he, like Miss Kelly, is repeating here a triumph made across the ocean by reason of his earnest, sincere and, when necessary, studiously formal assumption of the guardian who becomes Judy's lover and husband. The scenes between the two, as played so ably by Mr. Waldron and charming Miss Kelly, should have a good deal to do with the success of Jean Webster's comedy. Mr. Gilbert Miller is manager for Mr. Henry Miller, and Mr. John Crook is in his old place as musical director at the Duke of York's."

people had been booked on an Equity contract (Form A.) "Charm" did not succeed in Chicago and it appears that the play came here under some peculiar arrangements by which one clause of the original contracts was overlooked by agreement of the players.

Rills of the week:  
"Colonial," "Treasure Island"; eighth week.  
Curt: "A Pair of Queens"; eighth week.  
Cohan's Grand: May Irwin in "33 Washington Square."  
Garriock: "Nothing but the Truth."  
Olympic: "So Long Letty"; nineteenth week.

Palace: "A World of Pleasure"; sixth week.  
Columbia: "World of Frolics."  
Auditorium: "Ranona" opened this week.

The Goss Litho Company obtained a judgment against the La Salle Opera House Company for \$1,000 for printing ordered by Harry Askin.

"Civilization" came to Cohan's Grand June 25, the engagement of May Irwin in "33 Washington Square," ending Saturday night. Kurt Eisfeldt, her husband left New York at 5 o'clock on Wednesday morning of last week, coming here in a record time. They will leave here for Miss Irwin's summer home at Thousand Islands by auto after the Chicago engagement is completed.

Sau Thall, of the tabloid department of the W. V. M. A. is taking his vacation; he left Chicago Saturday for Buffalo, N. Y., and will shortly be in New York city.

The Majestic Theater in La Salle, Ill., is now under the management of F. J. Picard, and will play first-class attractions next season, being booked by James Wingfield. The house was built through public subscription. Mayor Newman leased the house for three years, and that term expired recently. Bids were advertised for and Messrs. Brown and Picard, president and secretary of the company leased it for a like period, with an option of two years additional.  
E. E. MENDRITH.

## CINCINNATI'S LITTLE THEATER

Cincinnati is again to have its own little theater if the ambitions of Mrs. Schuster-Martin are to be realized. Artistic circles have been sent out inviting all interested to indicate their pleasure in the matter by signing a certain form of subscription and frankly stating whether or not the project to be launched next season is "up to the public." The whole idea is unquestionably a most worthy one, and the promoters seem to be willing to give their time and talent on the principle of "Art for Art sake," having pretty clearly demonstrated last season that from a financial point of view the giving of literary plays for the appreciative few does not boom large. Notwithstanding, Mrs. Schuster-Martin has engaged Maurice Browne, of the Chicago Little Theater, to act as advisory director with his own assistant director on the ground throughout the season. Mr. Browne will be in Cincinnati about Sept. 18 to meet the company and begin the rehearsals. The plans are interesting and all classes that look forward to dramatic drama may address Mr. W. W. Martin, Kemper Lane, Walnut Hills, Cincinnati.



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Mark Swan's Latest Tried Out in Yonkers.  
N. Y.—There is a Garage in One Act

YONKERS, N. Y. (Special).—Mark Swan has taken an "antique" model automobile, probably one of the first manufactured, and has woven a series of amusing episodes around it. Supplemented by a double romance, "A Regular Feller" unfolds itself slowly at times, but in a manner that holds the interest and controls the risibilities of the audience. The play was very ably presented by the Yonkers Stock company at the Warburton Theater last week. The scenic effects are not as consistent as they might have been. The first act shows the interior of the garage, with the entrance to the office opening into it. The third act reveals the interior of the office, but instead of the beams and rafters in the background representing the garage as shown in the first act, we see trees, etc. In scene three of the third act, when Mr. Swan makes use of the electrical effects to show the "Mud Hen" speeding through the country we see the battered figures of three of his characters in the foreground, while seemingly the auto is traveling at an excessive speed over the road alongside of which they remain stationary. These characters should make their exit after the curtain has been lowered and raised to denote the resumption of the "Mud Hen's" flight. Mr. Swan's play with a little remodeling should become a highly delightful comedy.

Dan Brackett, a regular feller, and his father, Joseph Brackett, a promoted "stop at a wayside garage to replenish their gasoline supply. The father, in a hurry to reach New York, enters the garage too soon why his son had not attended to their needs, and finds him closely interested in an old runabout automobile, "The Mud Hen," and endeavoring to make it run despite its prolonged inactivity. Angry words follow; the father finds fault with Dan's interest in autos and machinery because of his desire to make a business man of him. The father disowns the son. The owner of the garage has invented a puncture-proof tire and shows it to Dan, who becomes enthusiastic. Meanwhile Dan succeeds in selling the "Mud Hen" to the road commissioner in that section, and his talking ability impresses the inventor. Dan becomes a partner in the garage. Meanwhile Joseph Brackett endeavors to secure the Cross Tire Company to enter his combine. The secretary of Milton Cross, president of the Cross Company, is about to betray his employer when Dan gets wind of the affair. With the "Mud Hen" he overtakes the secretary on his way to New York, secures the stock and right of attorney and keeps the Cross Company out of the combine in accordance with the wishes of Milton Cross, who is ill. He also disposes of the rights to manufacture his partner's puncture-proof tire and incidentally removes all his father's objections to his marriage with his partner's sister, his partner, the garage owner and inventor, marrying the daughter of Milton Cross, whom he had met at college.

Walter Lewis in the titular role and Ed ward See as Cyrus Pond were excellent. Dudley Clements as Butch Hawkins revealed no little comedy ability and scored with his role. Others were Joseph De Staun, Robert Wayne, Hallet Bosworth, Fredrick Forrester, Florence Burnsmore, Jane Haven, Louise Sanford, Joseph Monahan, and Gibson Burton.

GREWE.

## SAW LINCOLN'S ASSASSINATION

Harry Hawk, the actor, who died recently, was a member of Laura Keane's company when it was presenting "Our American Cousin" in Ford's Theater, Washington, the night Lincoln was assassinated. To John B. Fisher, of Ardmore, Pa., a friend with whom he lived during the latter part of his life, Mr. Hawk had described the event as follows:

"When the assassination occurred I was alone on the stage, but in pursuance of the business of my part with my back to the President, so that I did not see the actual shooting. According to the plot, Mrs. Muzzy, who played the part of Mrs. Mount Chesington, has just discovered that I, as the American Cousin, had destroyed a will which gave me a large fortune, and in anger cried: 'Sir, it is plain to be seen that you are not accustomed to the manners of polite society, as she disappeared from the sight of the audience.' Not accustomed to the manners of polite society? my lines made me reply, in calling after her: 'Well, I know enough to turn you inside out, woman.'"

"As this word of an uncompleted sentence left my lips, I heard a shot, hesitated in my lines, and rapidly concluding someone had fired a pistol by mistake in the property room, turned to go on with my part, not realizing what had happened. As I faced the front in a second of tense silence, my lips framed to continue my lines, I heard the words, 'Sir, semper tyranni,' which were instantly followed by an indescribable scene of wild disorder.

"Booth, whom I knew personally, with

whom I had lunched that very day, was advancing across the stage, dragging his leg, a dagger in his hand. I thought he was going to attack me in a sudden fit of insanity, and backed away and off the stage as Booth disappeared in the wings. I immediately returned to the view of the audience, to have my arm grasped by Colonel Stewart, who had leaped over the footlights and who shouted:

"Where is that man?"

"Realizing the tragedy without having grasped its details, I replied, 'By God, I don't know,' and then, without knowing how I reached it, found myself in the green room.

"I was shortly afterward arrested, taken before Mayor Wallach, and held under \$1,000 bail as a witness. My bail was furnished by Dr. Brown, the undertaker, who afterward embalmed the body of Mr. Lincoln. Dr. Brown took me to his home, and about 3 o'clock in the morning I was taken under escort of six soldiers and a sergeant to the Peterson residence, across the street from the theater, where the President was lying, surrounded by his family and members of his Cabinet. I gave my testimony in the front room of that house, the dying President lying in a first floor rear room. Judge Carter, who heard me, allowed me to return to Dr. Brown's house.

"A week later Miss Keane, Mr. Dyott, and myself started for Cincinnati. En route I was arrested at Harrisburg, where I was held for several days while word was sent to Washington of my detention. A message reading, 'Release him—Stanton,' permitted me to go my way. For a time afterward, I went under an assumed name so as not to again fall victim to overzealous officials."

## "THE OLD HOMESTEAD"

After more than thirty years on the road with traveling companies, "The Old Homestead" is going the rounds of the stock companies. It is interesting to recall how "The Old Homestead" was made, and what happened to it in the making, says a writer in the Boston Transcript. There have, of course, been many popular plays of rural American life, and many characters of the type of Josh Whitcomb, but the play and the role created by Denman Thompson excels and bids fair to outlive them all.

Although during his early days on the stage Denman Thompson acted many characters, he became a one-part actor as soon as the public saw his Josh Whitcomb for the first time. Even in those days he had revealed an aptitude for Yankee characters. It was in 1875 that he wrote his first little sketch of "Josh Whitcomb." It was made up of two scenes: in one Josh Whitcomb paid his first visit to Boston and had a number of adventures in the city streets, and in the other he made things lively at a country party. The boot-black and the crossing-sweeper were added to the dramatic personae a little later, not long after it had had its first performance in Pittsburgh in 1875.

Emboldened by the success of his sketch, and encouraged by J. M. Hill, a theatrical magnate, who is now remembered only as the man who made Margaret Mather a star, Denman Thompson made a full-length play of it, and still with the name of its chief character as title, it was given in Chicago at Haverly's Theater in the Spring of 1877. Several years passed, and then, with the assistance of George W. Ryer, "The Old Homestead," the sequel that has outlived its original by many decades, first saw the light on the stage of the Boston Theater in April, 1886.

Yet, after all, there was acting in Denman Thompson's impersonation of Josh Whitcomb. It was said of him that all he had to do was to walk on the stage, be himself, and the audience did the rest. That, however, was far from the truth. He had to be natural, to be sure, but it is one of the feats of acting to be natural, and that was Denman Thompson's feat. He was himself on the stage, of course; but he was an actor just the same. He acted no other character for more than forty years, but who can say that he was any the less a born actor because he confined his efforts to Josh Whitcomb. Joseph Jefferson was scarcely more than a one-part actor for as many years as Denman Thompson was playing Josh Whitcomb, but nobody dares deny him a place as a great actor.

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# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

## STOCK OPPORTUNITIES

A New England town, with a drawing population of 80,000, wants a stock company. The owner of the theater is looking for a manager of the right sort. We are advised that Mr. Kendall Weston will give full particulars. His address is 330 Waverly Street, Belmont, Mass. Mr. Weston will consider proposition for investing about \$2,000 in a paying stock. Any one interested should also be a live wire in advertising.

E. O. Udemann, Mirror correspondent in Jacksonville, Fla., writes: "The amusement field here is filled entirely by moving pictures. There is no question about a good stock company making good here and conditions will bear investigation."

## A QUAKER PLAY PREMIER

"Friend Martha." Plot and Cast by Manhattan Players, Rochester

ROCHESTER, N. Y. (Special).—Brief mention was made in the last issue of The Mirror of the premier performance of "Friend Martha," at the Lyceum, June 12, by the Manhattan Players. The play is in four acts, and is a Quaker comedy by Edward Peple. Oza Waldrop is the demure little Quakeress. The cast was as follows: Friend Godfrey Mayhew, Fuller Mellich; Friend Sarah, Alice Butler; Friend Martha, Oza Waldrop; Friend Aaron Quane, Robert B. Middlemass; Friend Arabella Necks, Ethel Wilson; Friend Ruth Grellert, Olive Wyndham; Colonel Henry Shirley, Ernest Cossart; Harry Shirley, Reginald Denny; Jonathan, Frank Gerbrach; Judge Garnett, James Galloway; Job Fox, John T. Lee. The production was staged by Edgar MacGregor.

"Friend Martha" is a story of a little Quaker girl who rebels against the rigorous code of her people, which finds it a sin to laugh on the Sabbath or to sing at any time. She defies her iron-browed father when he orders her to marry the elder of the church. Instead she falls in love with a dashing young son of a Philadelphia aristocrat. She is locked up in her room to reflect on the error of her ways, and then follows a rescue by her lover, their escape through a secret doorway and a predicament when they are unable to find a minister who will marry them because they are not of age. They find shelter in an inn and are run to earth by the youth's irate father, who is won over just before the girl's Quaker father arrives on the scene and refuses absolutely to countenance the match. In a Quaker meeting a satisfactory denouement is effected.

Week of June 12, the Temple Players presented "Excuse Me," with the following cast: Grace Huff, Carl Anthony, Robert McClung, Edwin Evans, Ralph Locke, Harry Cooper, Nan Devos, Robert Homans, Ralph Kline, Georgia Woodthorpe, Teresa Dale, Forrest Orr, Alice Donovan, Louis James, S. K. Fried, James Hester, Eddie Boyd, Joseph Williams, H. Tello Webb, Cyril Raymond, and S. K. Fried. Week of June 19, "Salomy Jane," "Adele" at the Lyceum, June 19.

Rainy weather caused the Shakespeare pageant to be postponed, but four performances were given, beginning June 9. After it was speeded up it took on new life, and was without doubt the biggest and best thing ever accomplished in its line in Rochester.

It is rumored that Vaughn Glaser will shortly begin a stock engagement in this city. The Manhattan Players will be leaving about the middle of July, ending a season of ten weeks. The Avon is the theater suggested for Mr. Glaser.

LEFFINGWELL.

## BLEECKER, ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Harmanus Bleecker Hall week June 12-17 the Bleecker Stock Players produced "Potash and Perimutter," and surprised their most ardent admirers by scoring a distinct success through their brilliant interpretation of the comedy with the Yiddish dialect. The audience were the largest since the opening of the engagement and tested the capacity of the theater at each performance. Frank Jamison as Abe Potash was the star of the production; his dialect and mannerisms at all times were admirably sustained, winning unstinted praise. Edward Everett Horton as Mawruss Perimutter also won favor for his careful portrayal of the character. Miss Sue MacManamy in the role of Ruth Goldman played the part skillfully and was warmly received. Others who contributed to the success of the play were John Lytel as Boris, the young Russian; Grace Hayle as Miss Cohen, the stenographer; Arthur Vinton as Feldman, the crooked lawyer; Howard Shoope as the salesman who never sells anything; Doris Moore as Irma, and Jerome Kennedy as Senator Murphy. Current week company's first presentation here of Margaret Livingston's success, "Kindling."

GEORGE W. HERRICK.

## RORICK'S, ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—The Rorick's Opera company opened the seventeenth annual opera season at Rorick's Theater, June 12-17, in "A Stubborn Cinderella" to the largest and most enthusiastic business in the history of the house. The organization reflects great credit on Manager F. G. Maloney, and the season promises to be a record breaker. Scott Welsh, a former Elmiraian, won an ovation at every performance in the leading role of Mac, and did some of the best work of his career; Maude Gray, the new prima donna, made a splendid impression as Lady Leslie, and became an instant favorite, offering a pleasing personality and a most attractive voice; Leona Stephens, a prime favorite of last season, was noisily welcomed back as Lois, and thoroughly delighted; Fred Emerson and Leonard Hollister, other well liked members of former seasons, were received with open arms, as their good work deserved; Grace Lang and Bobby Woolsey danced themselves into popularity, and Albert Pelaton was an adequate Colonel Hunt; Alice Hills as Lady Evelyn, and Whitlock Davis as Leonardo, pleased greatly; others seen to advantage were Thomas Fairclough and Clyde Marsh. Charles H. Jones directed the production with ability, and George Lyding skillfully led the augmented orchestra. The chorus was large and good to look upon. "Talk of New York," June 19-24.

J. MAXWELL BEERS.

## MEEHAN, FALL RIVER

FALL RIVER, MASS. (Special).—Savoy George M. Cohan's "The Little Millionaire" was given its first local presentation by the John Meehan Players week of June 12-17, and met with success. The production was up to the usual high standard of this company, and large attendance was the rule. John Meehan, who has gained a great following since opening here, was seen to great advantage as Robert Spooner; his work being well nigh perfect; Laura Arnold was exceptionally good as Birdina Bushy, her songs being a real treat; Belle Darcy was well cast as the Aunt, her well trained voice being heard to good advantage in her musical numbers; Esther Howard, as Goldie Gray, gave a good performance of the character, her number with Mr. Meehan being the big hit; Tom Whyte, for many years a musical comedy favorite, was good as the Butler; Maude Blair and Doan Borup completed the cast. The one-stage set was of exceptional worth, being designed and painted with rare skill. Credit is due the director, Bernard Steele; Louisa Wolford, stage manager; and Fred Wolf, for one of the best performances of the season. "The Call of the Heart," June 19-24. Members of the Meehan Stock company have received many invitations to attend week end dinners in the country. Mr. Harry La Cour and Ernest L. Hickey have leased a furnished flat for the season of stock.

W. F. GEE.



R. PAUL HARVEY.

Popular Leading Man of Wilkes Company, Playing in Salt Lake City.

R. Paul Harvey, a stock leading man, is at present playing leads for the Wilkes Stock company in Salt Lake City. Mr. Harvey is proud to be called a Westerner, and is a big, handsome chap of six feet. He is a big favorite, and his personality is soon felt by his audiences. Mr. Harvey has also toured with Virginia Harned in "Woman He Married," and he originated

the part of the artist. He has also supported Richard José, Nance O'Neil, and Margaret Anglin. With Miss Anglin, Mr. Harvey made quite a hit in her Greek productions at the Greek Theater, Berkeley, Cal., last Summer, and he toured with Miss Anglin in "Divine Friend."

C. E. JOHNSON.

## RUTH ROBINSON'S "POLLY"

SPRINGFIELD, MASS. (Special).—Miss Ruth Robinson brought the circus to Polly's Palace stock theater this week, playing in "Polly of the Circus" in a way that would have enthused Margaret Mayo, the author. Miss Robinson has never done anything better. She upset all calculations by scoring a big hit in a regular ingenue part created by the exquisite Mabel Taliaferro of fragrant memory. In the second act scene between Polly and the minister Miss Robinson's work called forth sincerest praise. She expresses admirably the little circus rider's candid bewilderment at her new surroundings, and especially at the "church business," and its exponent, the clergyman, and while she never makes Polly anything but a slangy, untutored child, she skillfully suggests the innate fineness and sensitiveness of the girl and her unconscious rebellion against her rude environment. Throughout Miss Robinson's appearance was exceedingly youthful and she did not make the mistake of having Polly too old or too changed after the year's sojourn in the parsonage. All in all, Miss Robinson's work was a revelation of an unexpected versatility and undoubtedly adds to her laurels. The company supporting Miss Robinson was adequate in every detail.

## LINCOLN PLAYERS CLOSE

The Lincoln Players, Union Hill, N. J., terminated their engagement at the Lincoln Theater, Saturday, June 17, with a magnificently mounted production of "The Ninety and Nine." During their eighteen weeks' engagement, these Players have presented such well-known successes as "Potash and Perimutter," "On Trial," "The Eternal Magdalene," "Sinners," and "Under Cover." The house will be given over to vaudeville and motion pictures and will continue under the management of John R. Starck. The Keith Players at the Hudson Theater, the opposition house, have already entered upon their second year's engagement.

GREWE.

## BERT LEIGH CO., ASHEVILLE, N. C.

JACKSONVILLE, FLA. (Special).—The Bert Leigh Players closed their engagement here, which was to have been four weeks, but was extended to seven, and left for Asheville, N. C., June 13, where they expect to remain for the summer. Vernon Wallace and Maude Hollingsworth, who have been playing leads with the company, are doing a vaudeville turn at the Republic for a few days before leaving to join the company.

E. O. UDEMANN.

## News Story of the Week

### Cupid Enters a Stock Company and Wins—And Then—The War

Cupid strung a bow in Minneapolis six months ago. The twang is still echoing in the camp of the One Hundred and Thirty-seventh Overseas Battalion of the Canadian army at Winnipeg. The story connects last season's Oleanstock Stock company with the present organization. It started when Mary Servosa, playing the Orpheum Circuit in vaudeville last Winter, took her sister Alleta along as a companion. In Minneapolis they met an old friend, Harry Watson by name, and, when he learned that they were going on from there to Winnipeg and Calgary, he said: "I'll write my friend, Bob Carter, to be sure and see you in Calgary." Lieutenant Carter, the next link in the chain, surely saw them, and, when he called, brought with him his company mate, Lieutenant Thomas Hamill Prescott, who was manager of the Bank of Nova Scotia at Saskatoon before he decided to do his bit for the king. Cupid did the rest. There were only three days for wooing, but Lieutenant Prescott knew his tactics so well that Miss Alleta Servosa promised to consider capitulation. She left Calgary, but a telegram about orders to report in Flanders sent her hurrying to Winnipeg, and May 23 she became Mrs. Thomas Hamill Prescott. There were a few days of honeymoon, and then the soldier went to war. Miss Servosa is now in Columbus, Ohio, at the request of her brother-in-law, Manager Kimball, and appeared last week in the stock production of "Kick In" and "The Woman" in the current week. The Ohio State Journal is authority for the story.

## BRYANT PLAYERS, PITTSBURGH

PITTSBURGH (Special).—Renah Poynter's "The Little Girl That He Forgot" was the offering at the Lyceum June 12-17 by the Marguerite Bryant Players. Melodrama, no doubt, is liked by the large clientele of the Lyceum, and news comes from Manager Wilson's office that this company will remain here throughout the Summer. Marguerite Bryant in the role of June was afforded many opportunities throughout the piece and did some splendid work in the emotional scenes. Mrs. Ed. McHugh as Grandma Martin had quite a lengthy role and her characterization was one of the bright spots of the piece. Stanley Price was a capable David Stone and Edward LaRenz made a capital Alan Powell. Kathryn McHugh's Bessie Holly was cleverly done, while Charles Kramer labored in an unflattering role. Others in the cast were Baby Princess, Nell Walker, Matt McHugh, Robert McKinley, and Albert Helm. "East Lynne" June 19-24.

Frances Ring stopped off in Pittsburgh to confer with Manager Tunis Dean relative to her coming engagement at the New Schenley Theater following her season of stock plays at Columbus, Ohio, where she opened in "The Eternal Magdalene." Miss Ring has been spending the Winter at Los Angeles, Cal., where her husband, Thomas Melghan, is showing in the Lasky Feature Films. Apropos of her brief visit to Pittsburgh, it developed that one of the surprise features John P. Harris has up his sleeve for the new order of entertainments at the Schenley this Summer is stock star engagements for the one-act plays, the stars supported by the Edition De Luxe Playlet company, which is permanently installed there. Among those the management have in view are Robert Hilliard, Arnold Daly, Robert Haines, Frank Keenan, Dorothy Donnelly, Charlotte Walker, and Frances Ring.

D. JAY FACKNER.

## LORCH CO., COLORADO SPRINGS

COLORADO SPRINGS, COLO. (Special).—Theodore Lorch company presented "Inside the Lines" June 5, in which the entire cast, as well as an exceptional scenic production, scored heavily. It was the first opportunity Colorado Springs has been offered to see the piece and capacity business was attracted.

Theodore Lorch scored with his presentation of Captain Woodhouse; Cecil Fay successfully met the opportunities the American fashion buyer, Jane Gerson, offered; Jack Lowery as Major-General Crandall gave an excellent characterization of the part, as did Elroy Ward with the Hindoo, Jaimiah Kahn. Katherine Sheppard, Fritz Boone, Claude Gagnon, Mabel Rhodes, Josephine Boone, Lee Brandon, Robert Hutchinson, Kitty Beloe, W. Mack and others rounded out an exceptional stock presentation of this exceptional offering. "Kick In" followed.

FRED P. WELLS, M.D.

## WILKES, SALT LAKE CITY

SALT LAKE CITY (Special).—The stock company at the Wilkes, following up the lead they struck in presenting things in the lighter vein, gave an excellent production of "Little Johnny Jones" entire week June 4. Popular Nana Bryant further demonstrated her versatility by producing smiles where in other days she has brought forth weeps from the audience. Ferdinand Murrier, Cliff Thompson, Ancyn McNulty, Huron Hyden, Claire Sinclair, John C. Livingstone, and Charlotte Treadway were each worthy of mention.

C. E. JOHNSON.



MISS MARION DENTLER.  
With the Alcazar Stock Co. in San Francisco.

### "ROLLING STONES" IN UTICA

UTICA, N. Y. (Special).—Week June 12-17 Wilmer and Vincent Players at the Shubert Theater in "Rolling Stones." Miss Helen Menken and Charles Dingle, the leads, took their parts exceedingly well. This is the last week of Mr. Dingle as leading man as he is to appear in vaudeville beginning next week. Incidentally he will break his new act in at the Majestic in this city. The new leading man is Robert Hyman, affectionately known as "Our Bob," as he has been leading man here for a number of years and without doubt is the most popular lead Wilmer and Vincent could engage. Current week, "The Law of the Land."

The Majestic is still running split week vaudeville, the headliner for the first half of the week being "Colonial Days," with George W. Harris and George W. Hungerford, two titans in the company. The Majestic management is holding a popularity contest, with an automobile as prize for the winner.

The Avon Theater is now offering a picture programme which could not be excelled. Paramount and Metro pictures are shown. A new attraction beginning this week is Miss Edna Tegenberg, the gifted soprano who is to be the soloist.

The Lumber is offering vaudeville the first of each week. The last three days a stock burlesque company appears, giving a new bill each week. The first part of the week the company plays in Syracuse. They are meeting with success here.

Happyland, a musical bill, was put on at the Avon, June 12-13, by local society people, and the house was completely sold out. An extra matinee was given June 13. Miss Thelma Gilmore, of New York, was the prima donna and Edward H. Coates the composer and director. Sixty per cent. of the proceeds goes to the Central New York War Relief Committee.

ARTHUR L. WILCOX.

### WORCESTER, MASS., PLAYERS

WORCESTER, MASS. (Special).—With George Tallman, the original Alexius, William Proutie, the original Masakoff, Charles H. Bowers, especially engaged for the role of Lieutenant Bumeril, a part which he played for many weeks with the Boston company, and Joseph Nicol, for two years director of the orchestra, the Poli Musical Players gave a remarkable production of "The Chocolate Soldier." Mr. Bowers, who created a favorable impression in "Adele" last season, proved a valuable acquisition to the company; Eva Olivetti was a charming Nadina, and Edna Temple made her first real hit as Mascha; Dixie Blair was a lively Aurelia, and sang her numbers well; James McElhern did much with the role of Kasimir; the singing of "My Hero" as the finale of Act 2 was accurate, and won prolonged applause. Week of May 18-23, "Mlle. Modiste."

FRANK HANSON ORDWAY.

### "NAUGHTY REBECCA" IN SEATTLE

SEATTLE (Special).—The Wilkes Players at the Orpheum maintained their high standard of work in their presentation of "Naughty Rebecca," June 4-10, which amused and entertained audiences ranging from medium to large. The applause was liberal. Phoebe Hunt and Norman Hackett in the leads were clever in their portrayals, and Antoinette Crawford appeared to advantage in the title part. In the cast were Edith Williams, Fanchon Everhart, Vane Calvert, William C. Walsh, Stanley De Wolfe, and others, who contributed to the success of the performances. Same company in "Mrs. Wiggs of the Cabbage Patch," June 11-16.

BENJAMIN F. MESSERVEY.

## Frank Howe, Jr.

### PLAYS

SALES. OPINION.  
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ADVICE  
New York

### Who, Where, What, in Stock

The Alcine Stock company, which has satisfied theater-goers in several Middle West cities, is now playing a successful engagement at the Crawford Theater, Wichita, Kan. The company recently opened in Wichita in "Under Cover," which was followed by "Kick In," other productions of equal high-class are in the repertoire. Mr. Alcine is at the head of the company, and Mr. Martling is manager.

The Malloy-Corlone Players, headed by Dan Malloy and Hazel Corlone, are now in the fourth week playing a circuit of summer parks. In spite of some rainy weather business has been the best for many summers. The company is under the management of G. E. Wee, Inc., who is booking a long route to follow the season. The supporting company includes Polly Holmes, May Eyre, David Stanwood, Russell Snowd, James Marr, Philip Jackson, and Chris Allworth. W. S. Canning, manager of the Vioffrey Matthews Stock company, which is playing a successful summer stock at the Colonial Theater, Providence, R. I., has just purchased a new racing car. Mr. and Mrs. Canning will tour to their summer camp in Maine.

George M. Feinberg, who has successfully steered a stock company at the Empress Theater, Decatur, Ill., will manage the Auditorium in Newark, O.

Clay Cody, who has a good record, has engaged with the Elbert and Getchell Princess Players in Des Moines, Ia., for the summer. Mr. Cody is a pupil of the Academy of Dramatic Arts, 1910-11. He was Piquard in "Alma" in 1912-13; Cyril in "When Women Rule," 1913-14; in "The Yellow Ticket," 1914-15, and "Every Woman," 1915-16.

In the fire that damaged Young's Hotel, Springfield, Mass., June 13, Mr. and Mrs. William Webb, of the Poli Palace Stock company, suddenly aroused from an afternoon sleep, were compelled to escape hurriedly minus their belongings.

William Goldhardt, the popular treasurer of the Hudson Theater, Union Hill, N. J., was confined to his home recently because of water on the knee. Mr. Goldhardt has many friends in the profession, who will be glad to learn that he has fully recovered.

Guida Bergerer, associated with the American Play Company, Inc., New York, announces the placing of Olive Wyndham and Reginald Denny in the Manhattan Stock company, Buffalo, N. Y.

The Majestic, at Dubuque, Ia., saw an innovation recently when Ole Oliver sprung an informal dance on the stage following the stock performance, awarding box seats to the best dancers, with members of his company and part of the audience offering the torchbearer entertainment.

Miss Evelyn Watson, the popular leading woman, has just concluded a special engagement with Edward Rose's latest play, "My Mother's Rosary," in which she played the leading feminine role. The production was given a two weeks' tour at the National and Victoria theaters, Chicago. Miss Watson is spending the summer in this city visiting her mother, Mrs. Minnie E. Page.

Charles W. Dingle is closing his season with the Wilmer and Vincent Players in Utica. And he is to be married to Miss Dorothy Lillian White, of Newark, N. J., July 4, whom he first met in Newark when he was playing with the Forsberg company in that city.

Charles C. Carver has terminated his successful engagement at the Hyperion, and transferred to the Palace, Springfield, Mass., where he will head the stock organization. Wherever Carver is there is the crowd.

### PORTLAND, ME., READY

PORTLAND, ME. (Special).—Keith's: Week of June 12, "Kick In," to big houses. Dudley Ayes gave a sincere performance of Chick; Blanche Frederici captured the "elusive laugh" with a splendid performance of Mrs. Halligan; Clara Mackin, the second woman, gave a clever interpretation of the ex-shoplifter. Current week, "Rolling Stones." Mr. William Everts, the popular comedian of Keith's stock, and his charming young wife, Ethel Daggett, have joined the summer colony at Willard Beach. They will occupy "Pomona" cottage for the remainder of the season. Miss Daggett sustained an unfortunate accident last week, slipping and breaking her leg. She will be confined to the house temporarily.

Jefferson: The management is negotiating with the Aborn Opera Company for a summer season here.

New Empire and Casco theaters playing the best releases to capacity business. The New Portland is doing its usual capacity also.

Mr. Abrams, our moving picture magnate, has become president of the Paramount Company. AGNES ARMSTRONG.

### "KICK IN," B. P. O. E., WILLIMANTIC

WILLIMANTIC, CONN. (Special).—"Kick In" was most ably presented at the Loomer June 12, for the benefit of the Woman's Club, to very large attendance. Ramsay Wallace and wife, Esther Dondero Wallace, were supported by some of the best of Willimantic talent, who received unstinted curtain acknowledgments.

B. P. O. Elks Lodge 1311 observed Flag Day, June 14. Hon. Benedict M. Holden giving a most instructive address on "Preparedness."

"Battle Cry of Peace" opened June 15, for three days, to overwhelming business. A rousing military parade preceded the performance, the G. A. R. and Company L. C. N. G., being the guests of the management. C. C. PALMER.

### CLOSE AND OPEN AT BUFFALO

BUFFALO, N. Y. (Special).—The Bonstete Co., closed an unusually interesting season with a performance this week at the Star Theater of "My Lady's Dress." It is a tribute to the company that the play could have been staged, rehearsed and learned in a week's time.

The Teck opened June 10 for a season of four weeks of summer stock. Vaughn Glaser and his company will be seen in "Kick-In" as the opener. BARKER.

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(Original) Frau Quixano, "The Melting Pot," "Entour"

The New Lincoln Square Theater will open in Decatur, Ill., in September. H. K. Shockley will manage. "Experience," "Garden of Allah," "The Blue Paradise," "The Only Girl," "Very Good, Eddie," and several others of the same line have been secured for the season.

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## ANGLIN-MANTELL CAST

Players in "As You Like It," which Was Given  
in St. Louis's Forest Park

We give below the notable cast for "As You Like It," as that play was presented by the St. Louis Pageant Drama Association at the Municipal Open-Air Theater, Forest Park, St. Louis, beginning June 5—full accounts of which have appeared in THE MIRROR.

The characters and the players are given in the order of their entrance:

Orlando, son of Sir Rowland de Boys, Frederick Lewis  
Adam, servant to Oliver, Harry Barfoot  
Oliver, son of Sir Rowland de Boys, Henry Hull  
Dennis, servant to Oliver, Louis Jean Bartels  
Charles, a wrestler, John Alexander  
Hymen, Viscount of Marriages, Virginia Wells  
Rosalind, daughter to the banished Duke, Miss Anglin  
Celia, daughter to Frederick, Eleanor Brent  
Touchstone, a clown, Sidney Greenstreet  
Le Beau, a suitor, Alfred Lunt  
Frederick, brother to the Duke and usurper of his dominion, Harrison Carter  
Corin, shepherd, Max Montrose  
Sylvius, shepherd, Louis Calhern  
Amiens, Lord attending on the banished Duke, Raymond H. S. Koch  
First Lord, Lord attending on the banished Duke, George Spelvin  
Duke, living in banishment, Frank Kingdon  
Jacques, Lord attending on the banished Duke, Mr. Mantell  
Audrey, a country wench, Helen Mar Stewart  
Phoebe, a shepherdess, Genevieve Hammer  
Jacques, son of Sir Rowland de Boys, Alfred Lunt  
William, a country fellow, in love with Audrey, Max Montrose  
On the night of June 10, more than 10,000 people witnessed the spectacle.

## REDPATH CHAUTAUQUA DOWN SOUTH

SUMNER S. C. (Special).—Redpath Chautauqua here has honored Shakespeare and produced "Perry Mackaye's Bird Masque" to the delight of all who attended the entertainment. The entire programme was most worthy. Mr. R. E. P. Klein, many years a reader and now secretary of the National Speech Arts Association, lectured on "The Merchant of Venice." The musical attractions were most varied. Weatherwax Brothers' work in vocal and trumpet quartettes and readings. The White Hussars, the singing band featured Sousa's compositions. The Shumann Quintette did honor to the forenoon by their overtures from "Merry Wives of Windsor" by Schöberl and Mendelssohn's "Midsummer Night's Dream." This organization is under the direction of Carl Lambert, formerly first violinist in Thomas's Orchestra. With the quintette is Miss Helen Portine, an accomplished violinist, who also possesses a remarkable coloratura soprano voice. Madame Julia Clausen, the celebrated Wagnerian contralto of the Chicago-Philadelphia Opera company was another star of the week. P. Henrotte, concert master, and M. Charlier, conductor, respectively of the Chicago Grand Opera company, were associated with Madame Clausen. M. Charlier is an exquisite accompanist.

The Parish Players of Chicago appeared one evening in three one-act plays, the quarrel scene from "School for Scandal" opened the programme, followed by "The War Game" by Ramsay Morris. "The Man Outside" a bright little one-act comedy, gave the necessary diversification to the evening, and a splendid chance for Earl Russell to display his art. Harold Heaton gave a most interesting talk on "The Little Theater Movement." Miss Fern Donbley was most attractive in all three acts. Fritz Schlemmer was satisfactory in the minor parts, and deserves great credit for the excellent lighting and scenic effects produced. The Parish Players are under the direction of Katherine S. Brown, who with Mrs. Fiske, William Faversham, A. G. Delamater and others have spoken of her work in the highest terms. She is also the author of "The Artist and His Art." In addition Miss Brown has produced and is directing and appearing in Perry Mackaye's "Sanctuary." "A Bird Masque" also shown one night during the Chautauqua programme. Mr. Mackaye dedicated this masque to Ernest Harold Baynes, the naturalist who gives a short talk on the masque before the performance and appears in the masque in the part of Shy the naturalist. "The Bird Masque" was first given about two years ago at the dedication of the original Bird Sanctuary in Mendocino, N. H. under the patronage of the first Mrs. Woodrow Wilson, and with two of the Wilson daughters in the leading parts. Mabel Thompson dances through her part with grace and beauty. The Faun is portrayed by Percival Vivian, a brother to Mrs. Hopkins, now in "Treasure Island" in New York. He is well remembered for his work with the Bon Greet Players, Nat Goodwin, Madame Simone, and others. His latest New York appearance was with Hackett in "Merry Wives of Windsor." Vernon Reatty and Hush Carol are also in the cast, with H. L. Feltie as electrician.

## BRONX OPERA HOUSE CLOSES

The Bronx Opera company closed its successful season at the Bronx Opera House on June 17. "The Bohemian Girl" was given for the entire week and splendidly rendered by Helen Merrill, Paul Vernon, George Dunstan, Henry Taylor, Ethel Du Pre, Houston, Phil Felt, Jack O'Neil and Max Eichendler, conducting. The presentation of grand and beautiful opera was an innovation in the Bronx, to which the patrons were ever prompt in attendance of the splendid artists provided by Messrs. Aborn. This also marked the closing week of the theater. The house will reopen for the regular season in September, with June Court in "Common Day."

## THEATERS IN GERMANY

Germans have only the warmest feelings for America and are more anxious to learn on friendly terms with us than with any other nation, according to Miss Harriet Luman, who is visiting her uncle and aunt, Mr. and Mrs. Adolph Luman, 3124 State Street. Miss Luman recently arrived in America after playing on the stage in Germany. She intends soon to go into the movies. German theaters are flourishing. Miss Luman reports, the stage furnishes relaxation for laddishness and anxiety of war-time. Although actors are reaping a harvest, they with other artists are permitted to devote half their earnings to the Red Cross Fund. Milwaukee Sentinel.

## LOUISVILLE, 1916-1917

LOUISVILLE, Ky. (Special).—Theatrical Louisville is distinctly dull. All of the regular houses are closed, or given over to moving pictures. Fountains Ferry Park offers a bright contrast with its open-air attractions, pleasant surroundings, and the two daily concerts by Natello's Band. An excellent vaudeville entertainment is offered weekly in the Pavilion, and the swimming pool is popular. A. C. Steurer, of St. Louis, and his associates are at the head of this amusement enterprise, with Harry Bilger as resident manager.

Many amateur happenings have given local talent opportunity to shine; the most pretentious of these were a Shakespearean pageant, a really meritorious affair, and the presentation of a Greek play, "Trojan Women," participated in by society people and given in the open air in a highly creditable and spectacular manner.

A site for the large auditorium to be erected here has at last been selected, and work upon the structure will soon be commenced. The location is ideal, the funds are in the treasury, and an energetic committee has the project well in hand.

All of the moving picture places in Louisville are drawing fine patronage and offering high-class films. Theda Bara, Mary Pickford, Billie Burke, Virginia Pearson, and Robert B. Mantell are prominent among the screen stars recently seen here.

The present latter of this city is Charles C. Foster, former dramatic writer on various Louisville papers. He has established a paper, edited, printed and distributed in his "Castle." It is called The Key, and is an extremely interesting publication.

While it is early to speculate on what the season 1916-1917 will bring, there is reason to believe the same houses will be in the field as in the season just closed, with the addition of the Gayety, which will probably reopen, presenting melodrama at popular prices.

CHARLES D. CLARK.

## ROYALTY INCOG., KANSAS CITY

KANSAS CITY (Special).—Globe (Cyris P. Jacobs, manager).—Royalty dropped quietly into the city last week (June 5), registered himself at a hotel, then sent for a reporter and told him, in strictest confidence, that he was Senator Manuel Mora, first cousin to His Majesty, Alphonse XIII, and Spain's most distinguished opera tenor en route to California to join an opera company now on the coast. Manager Jacobs prevailed on the distinguished visitor to ornament the Globe for a brief engagement, and now that popular vaudeville house is turning them away by the hundreds at every performance. The senior proves himself a unique artist, his work revealing much hard study, wonderful breath control and a good method. Harold Bender accompanies at the piano, other members of the bill are McCarthy and Faye, the Two Tom Boys, Ed Cota, Harris and Lyman, and the Sappho Sisters.

Empress (Daniel McCoy, manager). So popular were the Boarding School Girls with Tommy Allen, that they were held over. Candide (Edman in "Types of Women" and "Dollie's Dicks," a scotch novelty, were other good acts on the bill closing Saturday. Commencing Sunday the Manhattan Minstrel Maids topped, but Henders and Nills, hardworking character comedians were the hit of the show. Stuart, the male Pathé, used a remarkably well-developed register and as he did not waste his wig, many of the audience never were convinced. Nihil and Nolan, the American Freeman Troupe of tumblers, and Newhoff, Myers and Welch, local singers, completed the bill.

Edmund Park (Hind).—American Legion Band and the Faxon and McLaughlin Revue, a time. Good business in spite of bad weather. Electric Park. The Heisen Follies have caught on and draw good crowds. Follies Band went through their engagement.

Miss Rose (Mrs. Kansas City (Kays) girl, who has been with the Lillian Deane Revue at the Pennant, and more recently with the Heisen Follies, joined the Manhattan Minstrel Maids during their engagement at the Empress.

## JERSEY CITY, HOBOKEN

JERSEY CITY (Special).—"Where Are My Children?" crowded the Majestic four times daily June 12-17, and proved to be a convincing piece of work. House will remain closed until regular season commences in August.

At Keith's. June 12-14. John G. Siercks and Company had a gem of a playlet assisted by a fine company. "A Night in the Trenches" is good, with a fine quartette, and two clever comedians. Tim Cronin has funny chatter, Johnson and Wells sing and dance, Armstrong and Strouse sing, and the Twelve Speed Mechanics build an automobile on the stage inside of two minutes. Triangle pictures are much liked here, business capacity. The Jersey Air-dome is doing well with vaudeville and pictures.

Palisades Amusement Park is crowded every afternoon and evening, where all the free attractions are under full headway. Captain Louis Soriano's submarine exhibition and the fireworks draw crowds.

A vaudeville bill for the Blind Men's Beneficent Association will be put on at Keith's June 25. Manager "Pat" Garvin will have charge.

Howard Collins, of this city, left June 14 for a summer season of comic opera in Boston, to conduct the orchestra. Next season he takes charge of the music for Loewler and Brodwin.

Application has been made by the Palisades Amusement Park company for amusements in connection with enlarging that resort.

Bayonne Amusement Park is doing a good business with the usual summer attraction for out-door resorts.

## BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—At Shen's Theater, June 12-17, Elsie Plover and Dudley Douglas gave a finished dancing act, and Charles E. Evans and Miss Phillips were welcomed in the farce, "The Forgotten Comedian."

With Julia Nash and her company presenting Liz and Lucia Blaisdell in "Visions of Fane" at the Lyric, June 12-17, was interesting.

J. W. BARNES.

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## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Omaha, Neb., 20-21, Lincoln 22, St. Joseph, Mo., 23, Des Moines, Ia., 24, Mason City 26, Cedar Rapids 27, Davenport 28, Peoria, Ill., 29, Bloomington 30, Springfield July 1.  
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.  
BURIED Treasure (Cohan and Harris): Atlantic City, N. J., 19-24.  
CHEATING Cheaters (A. H. Woods): Boston 18—Indef.  
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—Indef.  
FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6—Indef.  
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—Indef.  
IRWIN, May: Chgo. May 14—Indef.  
J. S. TICE (Corey-Williams-Ritter): N.Y.C. April 3-July 1.  
NOTHING But the Truth (H. H. Francis): Chgo. 9—Indef.  
PAIR of Queens (H. H. Francis): Chgo. April 30—Indef.  
PEACE and Quiet (Silvio Hein): Washington 19-24.  
ROBINSON, Mar.: Fargo, N. D., 21, Minneapolis, Minn., 22, Duluth 26-27, Hancock

Mich., 28-29, Calumet 30-31, SKINNER, Odis (Chas. Frohman, Inc.): Marquette, Mich., 21, Ishpeming 22, Escanaba 23, Menominee 24, TEMPEST, Marie (Messrs. Shubert): N.Y.C. May 15—Indef.  
TREASURE Island (Chas. Hopkinson): Chgo. 7—Indef.  
WASHINGTON Square Players: N.Y.C. Oct. 14—Indef.

### TRAVELING STOCK

FIELDS, Marguerite: Canton, O., 12-24.  
YOUNG, Pearl, Mansville, N. J., 19-21.

### OPERA AND MUSIC

AMBER Empress (Corey-Williams-Ritter): New Haven, Conn., 19-21, Boston 26—Indef.  
COHAN, Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—Indef.  
FIELDS, Lew (Messrs. Shubert): N.Y.C. May 29—Indef.  
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—Indef.  
MOLLY O (John Cort): N.Y.C. May 29—Indef.  
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. 22—Indef.  
PRINCESS PAT (John Cort): Boston April 24—Indef.

ROBIN Hood (De Koven Opera Co.): Ottawa, Ont., Can., 20-21.  
80 Long Letty (Oliver Morosco): Chgo. Feb. 13—Indef.  
VERY Good Fiddle (Marbury-Comstock): N.Y.C. Dec. 24—Indef.  
WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—Indef.  
ZIEGFELD Follies of 1916 (Ziegfeld): N.Y.C. 12—Indef.

### CIRCUS

BARNES, Al. G.: Wausau, Wis., 21, Rhineland 22, Antigo 23, New London 24.  
COOP and Lent: Smithport, Pa., 21, Mt. Morris, N. J., 22.  
GENTRY Brothers: Lorain, O., 21, Norwalk 22, Toledo 23-24.  
SELLS-Floto: Clarkburg, W. Va., 21, Grafton 22, Cumberland Md., 23, Martinsburg 24.

### MISCELLANEOUS

LUCY, Thomas Elmore: Gillette Wyo., 21, Sheridan 22, Hardin, Mont., 23, Laurel 24, Columbus 26, Virginia City 27, Ruby 28, Twin Bridges 29, Sheridan 30, Whit hall July 1.

## LETTER LIST

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### Men

Acker, Eugene, Arthur Al-  
drige, Daniel Aldrada, Charles  
Assough,  
Benedict, Eli, Todd Brackett,  
Tom Brown, Willis Browne,  
Mr. Burkell,  
Coulton, Francis,  
Desmond, Paul, Jack S. Don-  
nelly, Frank Durand, Charles  
Durnall,  
Eunis, William,  
Fenwick, Harry, Flynn and  
McLaughlin, Arthur Forrest, M.  
Forrest,  
Garvey, Bernard, Maurice L.  
Greenwald, C. Guarro,  
Haddon, Amusement Co.,  
Henry Hicks, W. A. Howell,  
Kenneth Hunter,  
Kavanagh, Michael, Eugene  
Keith, Richmond Kent, Ned  
Kennedy, Harry G. Kessell,  
Percy Kilbride,  
Lampe, William, Sammie Ler-  
ner, Jack Parish, Lorraine,  
McClellan, Robt. Ellis, Carl  
D. McCullough, W. D. Miles,  
Jerry Morton,  
O'Connor, Herbert,  
Powell, Sidney,  
Quitter, Dick.

Hatcliffe, Rauland J. Will-  
iam Reddick, Jack Rigney, L.  
J. Rodriguez,  
Sage, Percy, Harold Salter,  
Carl Schaefer, Morphy Slayers,  
Red Spillman, John M. Stahl,  
Milton Stallard, Frank J. Stan-  
ley, Fred A. Sullivan,  
Vigors, Mr., Frederick  
Voelker, Max Von Mital,  
Wheatcroft, Stanhope, I.  
Whitson, William Wood.

### Women

Anderson, Daisy,  
Hallard, Edna, Constance  
Russell, Victory, Bateman,  
Edna Bern, Julia Blane, Betty  
Brewster, Henrietta R. Browne,  
Carroll, Alice, Cora Chaplow,  
Goddie Cleveland, Esther Cor-  
nell,  
Donagan, Mary, Beatrice  
Drew,  
Ellis, Mrs. Frank, Alice B.  
Evans,  
Ferguson, Matlie, Alice Fish-  
er, Alice Fleming, Lynn Fon-  
taine, Viola Fortesque,  
Gillingwater, Helen, Mrs.  
David Goodwin, Mildred Greg-

ory, Helen Graham Griffith,  
Edith Gunning,  
Hadley, Helaine, Kitty Ham-  
ilton, Doris Hardy, Adelaide  
Harland, Gene Hendricks, Mary  
Horton, Leila Hyams,  
Jarrette, Yvonne, Florence  
Johns,  
Kenton, Dorothy, Mrs. Mc-  
Keogh,  
Lampe, Mrs. W., Grace  
Loker, Billy Long, Miss Lucas,  
Martin, Florence, Mrs. G.  
Mathews, Mary Matthews Wit-  
tie, Mapin, Berch, Mercer,  
Wilda Marie Moore, Miss Mur-  
phy,  
Olesby, Elythe,  
Proctor, Cora Wells,  
Scott, Grace P., Ida F.  
Shepard, Urschel, Signatur,  
Muriel Starr, Marion Sun-  
shine,  
Tempest, Florence, Ruth  
Thorn,  
Vollmer, Margaret,  
Webber, Rita Harlet, A.  
Wentworth, Bertha Whitney,  
Florence Williams, Bertha  
Krieghoff Wood,  
Yantis, Fanny.

### WRECK, RAIN, NOISE, PITTSBURGH

PITTSBURGH (Special).—Wagner's "Siegfried," with a cast from the Metropolitan Opera company, and the Metropolitan orchestra, was booked for June 8 at Forbes Field. The cars containing the scenery were held up near Philadelphia on account of a wreck, and therefore the performance was postponed until the following night, June 9. About 13,000 persons attended the performance, only to have to depart after the second act on account of rain. The third act, however, was given Saturday evening, June 10. The presentation of this opera at Forbes Field proved more or less of a fiasco, which was due entirely to the numerous noises in the surrounding territory, mainly from trains running through Schenley Hollow. At times it was almost impossible to hear the strains of the orchestra. The singers, however, were given a hearty reception, the principals including Ernest Schumann-Helink, Frieda Hempel, Johannes Sembach, Carl Braun, Albert Russ, Melaine Kurt, Otto Gieritz, and Clarence Whitehill. The Festival of the Children, under the direction of Will Earheart, director of music in the public schools, was given on the afternoon of June 10 on the Siegfried stage, accompanied by the Metropolitan Orchestra, under the direction of Arthur Rosinsky. About 1,700 voices participated. The soloists of the festival being Johanna Gadske and Clarence Whitehill.

"Ramona" is in its fourth week at the Pitt. Manager Davis of the Grand has installed a Hungarian orchestra in the lobby of the house, which is attracting much attention. The cinema offerings are very popular here.

The honors for headliner at the Davis week of June 12 were shared between Marie Nordstrom and a sketch, "Collusion," in which appeared Una Clayton, Eleanor Hicks, and Herbert L. Griffin.

The Playlet company at the Schenley offered "The Obstinate Family" and "Spoiling the Broth," June 12-17. In the cast were Graham Vesey, Mabel Caruthers, Alsworth Arnold, and Winnie Wayne, a new acquisition to the company. Jessie Helona and Bonnetto, Russia, sang the first act from "La Traviata," and the lower scene from "Il Trovatore." Good motion pictures were a feature of the triple bill.

The Yiddish Players appeared at the Schenley June 14, giving a performance of "Israel's Hope." Jesse Pringle, who was one of the features of the opening of the new policy enter-  
tainment at the Schenley, is now singing at the Pitt in conjunction with "Ramona."  
D. JAY FACKNER.

### MACON, GA.

MACON, GA. (Special).—Palace: "A Million a Minute," June 12; "The Fend Girl," June 13; "The Children of the House," June 14; "The Beggar of Calcutta," June 15; "Other People's Money," June 16; "Pasquale," June 17; Robinson and Brown Singers, June 12-17.  
Princess: "Per of the Ring," "Shadows," June 12; "Charlie Chaplin in 'The Floor Walk,'" "The Silent Man of Timber Gulch," "All Over a Stocking," June 13; "Tough Luck," "The Spiked Switch," June 14; "His Bitter Pill," "Two Mothers," June 15; "The People," "Good Night Nurse," "Pickles and Diamonds," June 16; "Orphan Joyce," "Crooked Trail," "The Sea Dogs," "A Dark Suspicion," June 17.  
Macon: "Half a Rogue," "The Strange Case of Mary Page," June 12; "The Inner Glow," "Jinks Birthday Party," "A Double First Reception," June 13; "A Temperance Town," "The Attie Princess," June 14; "The Yagol Cur," "Midnight at the Old Mill," "It Can't Be True," June 15; "Jim Shoom," June 16; "Tannum's Tiger," "The Wire Puffers," June 17. Sam and Edna Park Stock company and vaudeville under tent June 12-17.  
ANDREW OLIVER GIBB.

### "THE OTHER WIFE" IN DETROIT

DETROIT, Mich. (Special).—For the last week of its engagement at the Garrick Theater, June 12-17, the Vaudeville company presented a new play by Carl Mason, entitled "The Other Wife." While the play's strong situations are counterbalanced by its weak points, it afforded Mr. Giesler, Frederick Kerby, and Fay Currier adequate opportunity to portray three congenial roles. The Bonstelle company will open its annual season of stock at the Garrick Theater week June 18.

Stella Mayhew was the acknowledged headliner at the Tempe Theater June 12-18. Miss Ding Dong Gine and Harry Day in their Chinese conception of American songs and dances, aroused considerable interest.

"The Birth of a Nation" closed another successful engagement at the Detroit Opera House week June 12-17. Grace Hazard more than made good on the Orpheum bill June 12-18 in tabloid shows of comedy opera and extravaganza. Colonial Maids at the Cadillac will be followed by the Innocent Maids. The Gayety is closed for the season.  
E. L. A. MASON.

# BETH LYDY

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### Taft's Son on the Stage

NEW HAVEN, CONN. (Special).—"Troilus and  
Cressida" was given by a selected company at  
the Hypocrite Theater in this city June 17 be-  
fore large audiences. E. M. Woolley is respon-  
sible for the adaptation, and his work is ap-  
parently the result of much study in matters  
historical. Charles Taft, son of ex-President  
Taft, played one of the principal roles. F. T.  
Tweddell was a rather human Ulysses. J. M.  
Loeb and W. S. von Bernuth were satisfactory  
as Ajax and Achilles. H. M. Baldrige played  
Hector, and B. Hoagland appeared as Helen.  
Yale Dramatic Association is responsible for  
the production. REYNOLDS WENTERS SMITH.

### WEST-NORTHWEST

OAKLAND (Special).—Orpheum: Maude Fealy  
in "When the Tide Turns" was the headliner  
week June 5. The Orpheum Players presented  
"Whose Little Girl Are You?" which is a riot  
of fun from beginning to end. Percy Bronson  
and Winnie Baldwin in the leading roles are up  
to all requirements, and particular mention  
should be made of the work of Eddie Allen,  
Jean Devaux and Pat Parrott. The balance  
of the programme consisted of the following  
acts: Dorothy Toye, Willing, Bentley and Will-  
ing, and Jim Ling.  
MacDonough: Honolulu Lou was Dillon  
and King's offering, June 4-10. Capacity houses  
at every performance. The two comedians, Dillon  
and King, were never funnier than in their pre-  
sent ludicrous roles of Mike and Ike. Hazel  
Wainwright, Beece Gardner, Vilma Stock, Jack  
Wise, Teddy LaDue and Will Hayes in important  
roles assisted greatly in the merry-making.  
Pantages: The Junior Revue, The Great How-  
ard, Clayton and Leunie, Earl Taylor and Ethel  
Arnold, Bert and Harry Gordon, June 4-10, and  
every act a top-notch. Good houses all week.  
Oakland: "The Battle Cry of Peace" and  
Billie Burke in "Gloria's Romance," films, June  
4-10. Great interest being taken in both pic-  
tures by packed houses.  
Franklin: "The Wall Between," with  
Francis Bushman and Beverly Bayne, and "Not  
My Sister," with Beanie Barriscale featured,  
films, June 4-10.

Julius Sonnenberg, for many years the popular  
and efficient treasurer of the Oakland Orpheum,  
died July 29, after a very short illness. He was  
prominent in theatrical circles on this coast and  
was a brother-in-law of Martin Beck of New  
York.  
The Bennison brothers, Louis and Andrew,  
after a very successful engagement in the East,  
have returned home for a short visit, after  
which they will both return to continue their  
former engagements. Andrew is a happy man  
these days, as his wife just presented him with  
a fine big, healthy boy. LOUIS SCHULINE.

Seattle (Special).—"The Passing Show of  
1915," June 4-10, was the attraction at the  
Moore, and the general attendance was large.  
The audience thoroughly enjoyed the perfor-  
mance, which as a medium of entertainment could  
hardly be surpassed. Many novel effects were  
introduced. Among the excellent performers  
was Daphne Pollard, well known to Seattle play-  
goers and a special favorite, who made a distinct  
hit. The work of other talented performers was  
also appreciated. Metropolitan: Dark June 4-10.

At the Pantages the Petticoat Minstrels and  
vaudeville: good business prevailed. Oak: The  
Great Westin and vaudeville. Empress: Vaude-  
ville. Hippodrome: Herbert Bell and vaude-  
ville. A memorable event was the Preparedness  
Parade, which took place after noon, June 10. It  
lasted about three hours. Daphne Pollard, of  
"The Passing Show of 1915," was given a cor-  
dial reception as Queen of the Parade.  
BENJAMIN F. MESSERLEY.

Laramie, Wyo. (Special).—Opera House. H.  
E. Root, manager: Motion pictures; good at-

tendance. Empress, J. S. King, manager: Mo-  
tion pictures and vaudeville; full houses. The  
Eagles' Carnival, June 5-10: C. A. Warham's  
Shows, Rice and Doris's Water Circus.

Denham (Special).—"Sweethearts," June 10-  
11, served as the opening of the Lakeside Casino  
Theater for the summer. Dorothy Maynard was  
heartily endorsed from her first song, and was  
fully supported by George Leon Moore, Joseph W.  
Herbert, Marie Vernon and other able people.  
Lakeside should be well attended for the twelve  
weeks' season.

The Denham had for its one hundred and thir-  
ty-ninth consecutive week of "The Conspiracy,"  
June 11-18. John Halliday was seen for the  
first time here in an out and out character part  
as the old man, Winthrop Claverling. Nettie  
Velle did some finished work as Juanita Perez.  
Eva Lang in "The Rose of the Rancho" fol-  
lows.

John Mulvihill has taken over Elitch's Gar-  
dens for the summer. The concessions are run-  
ning and a stock company is promised.

The Tabor is now under the management of  
Mr. Vick Roy, and is playing feature films.  
"God's Country and the Woman" has been  
shown for two weeks.

An outdoor repetition of the recent Shake-  
spearean Pageant on a larger scale is planned  
for Chebanan Park, under the direction of John  
Murray Anderson.

FREDERICK D. ANDERSON.

Dolly Hackett has been added to the cast  
of "The Passing Show of 1916."

Sybil Frisby, who is appearing, with  
Marie Tempest in "A Lady's Name," will  
compete for the women's golf championship  
in the Metropolitan Golf Championship  
match, which is to be held at the Haultusrol  
Golf Club, Short Hills, N. J. Miss Frisby  
is already holder of a cup, as second winner  
of the last women's golf tournament in  
England.

## VAUDEVILLE DATES

The current week is under-  
stood where no  
date is given.

ACT Beautiful: Colonial, N.Y.  
ADLER and Green: Keith's,  
Boston, 26-July 1.  
ALBRIGHT, Bob: Keith's,  
Boston.  
ALBRIGHT and Rodolfo:  
Orph., Frisco, 18-July 1.  
AMBER Brothers: Keith's,  
Phila.  
ANTRIM and Vale: Forrest  
Park, St. Louis.  
ARDATH, Fred J. Co.: New  
Brighton, Brighton Beach,  
N. Y.  
ARDELL, Franklin: Shea's,  
Buffalo; New Brighton, Bright-  
on Beach, N. Y., 26-July 1.  
AUSTRALIAN Woodchoppers:  
Ramona Park, Grand Rapids,  
26-July 1.  
BANKOFF and Girlie: Hender-  
son's, Coney Island, N. Y.,  
26-July 1.  
BARABAN and Gros: Ramona  
Park, Grand Rapids, 26-July  
1.  
BARNES and Robinson: Pros-  
pect, B'klyn, 22-24.  
BARRY, Lydia: Temple, De-  
troit, 26-July 1; Shea's, Buf-  
falo, 3-8.  
BEEMAN and Anderson: Ra-  
mona Park, Grand Rapids.  
BEERS, Leo: New Brighton,  
Brighton Beach, N. Y., July  
3-8.  
BELLECLAIRE Brothers:  
Keith's, Phila., July 3-8.  
BENSEE and Baird: Davis,  
Pittsburgh; New Brighton,  
Brighton Beach, N. Y., 26-  
July 1.  
BERNARD, Joseph E. Co.:  
Forsythe, Atlanta; Maj.,  
Chgo., 26-July 1.  
BERNARD, Sam: Orph., Frisco,  
26-July 1.  
BERZAC'S Circus: Sohmer  
Park, Montreal, 26-July 1.  
BISSELL and Scott: Forrest  
Park, St. Louis, 26-July 1.  
BOGANNY Troupe: Keith's,  
Boston, 26-July 1.  
BONITA and Lew Hearn:  
Orph., Los Angeles, 18-July  
1.  
BOWERS, Fred, Co.: Hender-  
son's, Coney Island, N. Y.,  
26-July 1.  
BURKHARDT, Maurice: New  
Brighton, Brighton Beach,  
N. Y.  
BURNS and Kissen: Hender-  
son's, Coney Island, N. Y.,  
26-July 1.  
CAHILL, Marie: Orph., Los  
Angeles.  
CALVERT'S 8 Brothers: Royal,  
N.Y.C., 26-July 1; Keith's,  
Phila., 3-8.  
CAMPBELL, Craig: Keith's,  
Boston, 26-July 1.  
CARLISLE and Roma: Keith's,  
Phila., 26-July 1.  
CECILE Trio: Colonial, N.Y.C.,  
July 3-8.  
CHANDLER, Anna: Colonial,  
Norfolk, 22-24; Keith's,  
Wash., 26-July 1.  
CLARK, Wilfred, Co.: Orph.,  
Frisco, 26-July 1.  
COLLINS, Milt: Colonial, N.  
Y.C.  
COLONIAL Days: Sohmer Park,  
Montreal.  
COMER, Larry: Keith's, Wash.,  
26-July 1.  
CONLIN, Steele and Parks:  
Ramona Park, Grand Rapids,  
26-July 1.  
CONSUL and Betty: Ramona  
Park, Grand Rapids.  
CREIGHTON Brothers and Bel-  
mont: Fountaine Ferry Park,  
Louisville, 26-July 1.  
CRISPS: Keith's, Phila.,  
Crosman, Henderson's, Co.:  
Keith's, Wash., 26-July 1.  
CUSHMAN and Wilson: Bijou,  
Richmond, 26-28; Colonial,  
Norfolk, 26-July 1; Forsythe,  
Atlanta, 3-8.  
DANIELS and Conrad: New  
Brighton, Brighton Beach,  
N. Y., July 3-8.  
D'ARMOND, Isabell, Co.: Hen-  
derson's, Coney Island, N. Y.,  
26-July 1.  
DE CISMORAS, Mme.: Orph.,  
Oakland; Orph., Los Angeles,  
26-July 1.  
DEIRO: Sohmer Park, Mont-  
real; Temple, Hamilton, 26-  
July 1.  
DE MAR, Grace: Bushwick,  
B'klyn.  
DE MICHELLE Brothers: Hen-  
derson's, Coney Island, N. Y.  
DIKA, Juliet: Keith's, Phila.,  
Keith's, Wash., July 3-8.  
DONG, Fong, Gue and Hui:  
Shea's, Buffalo; Davis, Pitts-  
burgh, 26-July 1; Keith's,  
Boston, 3-8.  
DOOLEY, Ray, Trio: Forrest  
Park, St. Louis; Maj., Chgo.,  
26-July 1; Ramona Park,  
Grand Rapids, 3-8.  
DRESSER, Louise: Keith's,  
Phila., 26-July 1; Keith's,  
Boston, 3-8.  
DUNBAR'S Old Time Darkies:  
New Brighton, Brighton  
Beach, N. Y., July 3-8.  
DUPREE, Minnie, Co.: Colo-  
nial, N.Y.C.  
EMERSON and Baldwin: New  
Brighton, Brighton Beach,  
N. Y., 26-July 1.  
ESPE and Dutton: Forsythe,  
Atlanta.  
FAY, Two Coleys and Fay:  
Orph., Oakland; Orph., Los  
Angeles, 26-July 1.  
FEALY, Maude, Co.: Orph.,  
Frisco; Orph., Los Angeles,  
26-July 1.  
FISHER, Grace, Co.: New  
Brighton, Brighton Beach,  
N. Y.  
FITZGERALD and Marshall:  
Davis, Pittsburgh, 26-July 1.  
FITZGIBBON, Bert: Hender-  
son's, Coney Island, N. Y.,  
26-July 1.  
FITY, Girls: Keith's, Phila.,  
26-July 1.  
FLANAGAN and Edwards:  
Prospect, B'klyn, 22-24;  
Keith's, Phila., 26-July 1.  
FOLSON and Brown: Temple,  
Hamilton, Can.  
FORTY Winks: Orph., Oak-  
land; Temple, Detroit, July  
3-8.  
FOSTER and Lovett: Foun-  
taine Ferry Park, Louisville.  
FOUR Husbands: Forsythe, At-  
lanta.  
FRANCIS, Emma, Co.: Tem-  
ple, Detroit.  
FRANCIS and Kennedy: Maj.,  
Chgo., 26-July 1.  
FRANKLIN, Irene and Burton:  
Green, Palace, N.Y.C.  
GALLAGHER and Martin:  
Keith's, Wash., 26-July 1.  
GARDNER, Jack: Keith's,  
Phila., Keith's, Wash., 26-  
July 1.  
GAUTIER'S Toy Shop:  
Keith's, Phila., 26-July 1.  
GAXTON, William, Co.:  
Keith's, Boston; Keith's,  
Phila., 26-July 1.  
GEORGE, P.: Keith's, Wash.,  
26-July 1.  
GILLETTE'S Animals: Royal,  
N.Y.C.; Colonial, N.Y.C., 26-  
July 1.  
GIRL From Milwaukee: Foun-  
taine Ferry Park, Louisville.  
GLADIATORS: Orph., Frisco,  
26-July 1.  
GOMEZ Trio: Orph., Los Ange-  
les, 18-July 1.  
GORDON, Paul: New Bright-  
on, Brighton Beach, N. Y.,  
July 3-8.  
GRAY Bee Ho Co.: Keith's,  
Boston; Henderson's, Coney  
Island, N. Y., 26-July 1.  
GRAY and Klunker: Forsythe,  
Atlanta.  
GREEN, Harry Co.: Palace,  
N.Y.C.  
GRUBER'S Animals: Temple,  
Detroit; Maj., Chgo., 26-  
July 1.  
HALLIGAN and Sykes: Ra-  
mona Park, Grand Rapids;  
Temple, Detroit, 26-July 1.  
HARKINS, James and M.:  
Keith's, Phila., 26-July 1.  
HEATHER, Josie, Co.: New  
Brighton, Brighton Beach,  
N. Y., 26-July 1.  
HERAS and Preston: Sohmer  
Park, Montreal.  
HERAS and Preston: Forsythe,  
Atlanta, July 3-8.  
HERMAN, Al: Palace, N.Y.C.  
HINES, Harry: Forrest Park,  
St. Louis, 26-July 1.  
HONOR Thy Children: Pros-  
pect, B'klyn, 22-24.  
HOYER, Al: Minstrels: For-  
sythe, Atlanta.  
JARDON, Dorothy: New Bright-  
on, Brighton Beach, N. Y.,  
26-July 1.  
JEWELL, Trio: Henderson's,  
Coney Island, N. Y., July  
3-8.  
JORDAN Girls: Colonial, N.  
Y.C.  
KAJIYAMA: Keith's, Wash.,  
Kaifman Brothers: Bijou,  
Richmond, 22-24; Forsythe,  
Atlanta, 26-July 1.  
KANE and Herman: Prospect,  
B'klyn, 10-21.  
KELSO, Mr. and Mrs.:  
Keith's, Wash., 26-July 1;

(Continued on page 20.)



# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



## Plans for the Palace Playlet Company Are Promising



JACK GARDNER.

The Popular Actor Recently Returned to Vaudeville.

THE plans for a resident playlet company at the Palace Theater promise much. The scheme, first outlined to us by Arthur Hopkins, is to be carried on by May Tully. The working plans seem entirely feasible.

### The Permanent Playlet Company

The mention of Bayard Veiller, Irvin Cobb and Bozeman Bulger among the prospective playwrights in the same breath with John Galsworthy, Lord Dunsany and Joseph Conrad, we admit, sounds a discordant note in the glowing announcement.

But, if directed with intelligence and discrimination, the permanent stock organization will at once mightily advance vaudeville. There are scores of finely written sketches ready for production. Consider, for instance, the vaudeville value of Lord Dunsany's tensely bizarre, "A Night At An Inn." Dozens of brilliant playlets are waiting on the library shelves just as Galsworthy's "Justice" waited an American production for years.

And vaudeville may—in its way—take up the work of the neighborhood players in developing the American playwright. One playlet with the poetry of Zoe Akins's "The Magical City" would balance a whole season of so-called variety sketches.

### Vaudeville's Ballet Russe

Theodore Kosloff and his fellow dancers held first place in vaudeville interest during their second Palace week.

The repertoire was varied a bit. Leokodia Klementowitch and Anatol Bourman's peasant dance, done to the barbaric strains of Scriabin—a veritable slice of Russia—was as vivid as during the first week. Vlasta Maslova was delightful in her interludes and Mr. Kosloff danced with vigor and excellent technique. Miss Maslova, we may note, is a dainty arabesque of genuine allurements.

All in all, the divertissements possess all the charm of real dancing.

Dorothy Jardon's vocal offering has remained practically unchanged through the season. She is first disclosed posing—in high neck kimono of red, green, gold and kindred mild coloring—against an oriental screen. Here she presents an aria in English from "Madam Butterfly." Ultimately she comes back with tilted hat and cigarette, plus the reds and yellows of a Sorolla painting, to sing "Dreamy Spain." Metallic personality and hard voice.

### Mr. Carson and "The Red Heads"

James B. Carson and "The Red Heads" came to the Palace for their 'steenth visit. To our point of view, it seems unwise to return an act to the same theater time after time. This half-hour musical comedy is dependent upon its review of chorus girls in new costumes. Yet at the Palace the offering had last winter's gowns, now as *passee* as the Ford boom.

Mr. Carson works hard and effectively as the Yiddish proprietor of a cloak and suit company. That "The Red Heads" are still extant is due entirely to him.

From the audience Stan Stanley interrupts a gentleman who seems about to develop into a conjuror.

"You keep quiet," commands the black art specialist, "I'm the greatest magician in the world."

"Then make yourself disappear," remarks Stanley.

After an argument in the stage aisle with a young lady who is supposed to be his "girl," they all go on the stage, where Mr. Stanley performs on the trampoline, a taut bounding net. Dexterous net tumbling, plus primitive if pointed repartee. Mr. Stanley's assistants are new to the offering. The present young woman does not perform upon the net, as did her predecessor.

Ruth Budd, who bills herself as "the girl with the smile," starts with a song before a special plush drop. Then part of the curtain is drawn aside to give a glimpse of the lady in her dressing room. Next the dressing room disappears and Miss Budd—in the frank white Kellermans of Dainty Marie—blossoms forth as a performer on the flying rings. She accompanies her maid performances with nonchalant excerpts from various songs.

Nina Payne and Joe Niemeyer dance with reckless agility and sing with agile recklessness. One of the numbers relates of a tropical Ceylon belle, being accompanied by sundry undulations of the arms. The verse runs:

"Sailor—sailor,  
When the moon is paler,  
You will come back to me."

Miss Payne and Mr. Niemeyer finish in Colonial garb, contrasting the minuet with the cakewalk. Our memory of them would be pleasant enough if they would refrain from singing. They can dance the eccentric stuff very well.

### Mr. Woolf's Vaudeville Petruchio

Edgar Allan Woolf celebrated the Tercentenary by going to Shakespeare's "Taming of the Shrew" for his operetta, "The Bride Tamer," presented at the Colonial by Sydney Jarvis and Virginia Dare. Mr. Jarvis and Miss Dare have been absent in Australia for a season.

The action takes place in "a bachelor's former den" and concerns itself with the curing of a shrewish bride. Howard Vandewater, the groom, has painstakingly studied Petruchio, for he tries his methods with fidelity. The bride is starved into submission and the final moment finds the newlyweds retiring to the bridal chamber, the bride bearing a cold chicken under her arm.

The setting of "The Bride Tamer"—of curtains, huge hanging lamp and wide windows disclosing the outline of lofty buildings—strongly suggests the Washington Square Players' stage arrangement of "The Magical City." And the music of "The Bride Tamer"—by Percy Wenrich—is reminiscent. There is even a strain of the "The Merry Widow" waltz. Mr. Woolf, by the way, utilized the shrew idea

in "Castle Romance," played briefly a year ago by Henry E. Dixey.

The operetta is, however, entertaining, although it lacks the touch of deft lightness necessary to this sort of thing. Armand Kalisz, for instance, has the Viennese dash. Mr. Jarvis and Miss Dare, in truth, are heavy in their roles.

Isabell D'Armond is rapidly smoothing out her "Demi-Tasse Revue." She has added a piano recitation, "Spotty," a tale of the trenches, which she handles with effect. The little revue, a mixture of everything from a hulu song to a burlesque melodrama, is now a brisk and lively variety act. As for Miss D'Armond, she is always an appealing little soubrette.

### Britt Wood and the Harmonica

Britt Wood is a young chap who affects the tight, out-of-date clothes attributed to the agricultural districts. He plays the harmonica (a graduate mouth-organ), the while indulging in dance. Mr. Wood achieves intricate modulations of the harmonica, we take it, although we profess no intimate knowledge of the instrument.

Sarah Padden came to view at the Colonial in a playlet, "The Little Shepherd of Bargain Row," written by Howard McKent Barnes. The programme states that the sketch is a condensed version of a three-act play and that a novel is based on the incidents of the sketch. Be that as it may, we will not investigate further.

The little shepherd of bargain row is the slangy buyer of a jewelry firm. While the senior partner is away in Europe undergoing medical treatment, she runs the place and incidentally acts as guardian of the younger partner. He has quarrelled with his wife but she brings the couple together again. Secretly, the little shepherd loves the absent senior partner. In the final moments of the sketch, he returns restored to health and proposes to her.

"Say, do you mean it, honest to Gawd," exclaims the girl. "Then, here goes my independence."

It is a crudely written sketch, poorly played. Miss Padden is herself very vociferous.

Weber, Dolan and Frazer have the rathskeller style of ambushing a song. One of them nasalizes a lyric of a lady yclept Moonlight Mary—

"I met her in the valley,  
In the shadow of the hill  
Way down by the still;  
She broke all the laws I know  
But I love her even though."

They also chanted of California, the corn fields, the Hoko Moko Isle, the seaside and that Dengoza strain.



Floyd, N. Y.

MISS ISABELL D'ARMOND.

The Comedienne Makes a Charming Hulu Belle in Her "Demi-Tasse Revue."



BRITT WOOD'S MOTHER

# BRITT WOOD

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### SUMMER GOSSIP OF THE VARIETIES; PLANS FOR NEW SEASON

Gertrude Hoffmann has Ambitious Production—Tom Wise to Continue in "The Christmas Letter"

Gertrude Hoffmann is said to be planning an ambitious production for vaudeville for next season, following her presentation of "Sumurun." After the recent appearance of the Max Reinhardt fantasy at the Palace recently, Miss Hoffmann closed for the Summer. She will rest at Brighton Beach.

Thomas A. Wise will continue in vaudeville in Roy Atwell's playlet, "The Christmas Letter." He is appearing at Keith's in Washington this week, with Philadelphia to immediately follow.

Sophie Barnard will be seen next season in a tabloid version of "The Red Widow," the musical comedy by Channing Pollock and Renold Wolf, in which Raymond Hitchcock was starred. Miss Barnard will be seen in her original role and the cast will number Lou Anger.

Douglas J. Wood, who recently tried out Sidney McTatton Hirsch's sketch, "Three in One," at the Colonial Theater, has secured a new vehicle, "The Shoplifter," written by DeWitt Kaplan. Mr. Wood will be seen at the Colonial next week in the playlet. His support will be Grace Henderson and Adeline O'Connor.

When Lady Gregory was last in America, the Society of American Dramatists gave her a private performance of "The Shoplifter." At that time Mr. Wood, Ann Meredith, and Ida Jeffries Goodfriend appeared in the playlet.

Ray Cox will likely return to vaudeville late this month under M. S. Bentham's direction.

"The Red Heads" closed on Sunday evening, following the week at the Palace. The act goes to the storehouse, the closing being final. James Carson will be seen in a new offering next season.

Albertina Rasch, the danseuse who appeared at the Century during its season of opera in English, will head an elaborate dancing specialty at Henderson's, Coney Island Musical Hall next week.

#### Arnold Daly in "The Shirkers"

Arnold Daly, according to reports, is considering a season in vaudeville. He is said to contemplate the presentation of Charles McLeilan's playlet, "The Shirkers," which he played some years ago. In an interview to THE MIRROR two years ago, Mr. Daly expressed himself as considering "The Shirkers" to be "a great one-act drama."

Jack Gardner has returned to vaudeville and is appearing with unusual success, according to reports from the road. Mr. Gardner is at Keith's in Washington this week. Harry Weber is directing his tour.

Keith's Garden Theater in Atlantic City will open its Summer season on Monday. C. G. Anderson will again manage the house.

M. S. Bentham attended the opening of the new Winter Garden production in New Haven on June 15.

Marie Cahill has been booked into the Chicago Majestic for July 3 on her return from the coast. M. S. Bentham is directing Miss Cahill's vaudeville engagements.

Nellie V. Nichols has rented an apartment on Riverside Drive and she will spend the Summer writing material for use next season.

The Palace this week has a colorful bill with Irene Franklin and Burton Green, Harry Green and company, George White and Lucille Cavanaugh and White and Clayton on the same programme.

Paul McCarthy and Elsie Faye, now appearing in the Southwest in a new comedy sketch, "Suicide Garden," written by Herbert Moore, will shortly be seen in the East. M. S. Bentham is arranging an opening.

The California Orange Packers sailed on the Yuc. York on June 10. They open with the London Hippodrome Revue on June 26.

Lola Wentworth and Andrew Tombs, who have been appearing in "The Bride Shop," will do a two-act during the Summer.

Miss Wentworth and Mr. Tombs opened at the Davis in Pittsburgh this week.

#### Willard Mack Writes Another Sketch

The prolific Willard Mack has just written another playlet, this time for the old Irish actor, John G. Sparks. The sketch, called "A Little Bit of Old New York," is having its first performance in Richmond this week. Mr. Sparks' support includes Pat Kane, Louise Ripley and Junius Matthews.

Emma Carus has joined forces with Larry Comer, who has recently been presenting a single in the varieties. They appeared at the Fifth Avenue Theater last week. Alf T. Wilton is looking the turn.

Ralph Riggs and Katherine Witchie were forced to cancel last week's booking at Henderson's Coney Island. The Boston engagement of "The Princess Pat" was extended, forcing the postponement of the variety contracts.

Paul Nicholson, who has been appearing in "The Princess Pat" on tour this season, and Miss Norton return to vaudeville shortly in a new sketch.

Isabel D'Armond has been routed in her "Demi Tasse Revue." She comes to Henderson's, Coney Island on Monday.

Diane D'Aubrey, who has been appearing in vaudeville, and Jan Rubin, violin soloist at the New York Strand Theater, were married on June 15 in the City Hall, New York.

Lester Lonergan, who plays the attorney for the defence in "Justice," opens shortly in vaudeville.

John and May Burke are making their return to Eastern vaudeville under Edward S. Keller's direction, playing at Keith's in Washington this week.

#### Brandon Tynan Tries New Playlet

Brandon Tynan gave an advance showing of his vaudeville sketch, as yet unnamed, at the Palace last Saturday evening. Mr. Tynan wrote the vehicle, which tells a story of Irish life. He may come to the Palace next week.

The Calles Brothers will double next week, appearing at both the Colonial and Royal Theaters. Edward S. Keller is directing the tour.

Emil Sifers, formerly of Sifers and Keefe, opens on Monday at Keith's in Boston in a single black face specialty.

Sophie Tucker comes to the Royal on Monday in her new act, in which she will be assisted by a syncretized band.

"Where Are My Children," the Universal problem photodrama, is on the Colonial Theater programme this week.

The New Brighton Theater is this week celebrating its eighth anniversary. The bill includes the Jack Wilson Trio, Anetta Stone and Arnold Kalisz and Nellie V. Nichols.

# NELLIE V. NICHOLS

On next to closing at Colonial Theatre, N. Y., week of June 5th, in a new act introduced a song scena entitled

## "THE SAND HOG"

An Italian character study by Francis Owen. Miss Nichols has fully protected all business, situations, etc., by copyright, Class DXXC, No. 32342.

Foreign Copyrights Applied For

**This week, June 19th, New Brighton Theatre**

### VAUDEVILLE ACTIVITIES



Miss Elsie Williams.

Promising Young Actress, Appearing in "Who Was to Blame?"

Dorothy Arthur will be seen shortly in a one-act play, "Le Mannequin Amoureux," written by Claude Berton, son of the late Pierre Berton, and played by Madame Polaire at the London Coliseum last Summer. Miss Arthur acquired the sketch while in London last year. The American adaptation has been made by James Horan. The act is being produced by E. A. Weil and the premiere will occur within a week or two.

With Miss Arthur will be Clara Palmer and Mortimer Weldon.

The secret is out! Lucille Cavanagh, late of the Follies and now in vaudeville with George White, is a native of Flatbush. While Miss Cavanagh was appearing at the New Brighton last week the Flatbush folk gave a theater party in her honor on Friday evening.

Sunday evening at the New Brighton Theatre, Anna Wheaton and Harry Carroll made their last appearance in New York for seven months. Upon their return, Miss Wheaton will be seen in a musical comedy, for which Mr. Carroll is writing the music.

Bert French and Alice Els are preparing a new novelty dancing act for next season. A sextette of girls will appear in the offering. Miss Els is, by the way, a Staten Islander.

Miss Amelina was bruised and cut, Captain Max Gruber was slightly injured, and their Marmon touring car was demolished when the machine went over an embankment on June 11, en route from Muskegon to Grand Rapids, Mich. Captain Gruber, who has an annual act in vaudeville, owns a Summer home at the actors' colony in Muskegon.

#### Stella Mayhew for Palace

Stella Mayhew, with Billy Taylor at the piano, comes to the Palace on Monday. Other features of the programme will be Gertrude Vanderbilt and George Moore and Henry Lewis.

Mercedes plans to retire from the stage shortly and devote his time to the production of vaudeville novelties.

Fresh from Walter J. Kingsley's typewriter comes the information that the Palace Theatre will enter an M. E. P. steel

war plane in the New York to San Francisco aeroplane race next fall. Miss Cecilia Wright, who recently returned from a trip around the world, will act as pilot, M. Kingsley affirms. Miss Wright has taken up flying at Mineola, under the guidance of Tex Millman.

Oliver and Olp open on the Orpheum Circuit in San Francisco on Aug. 28, with the Interstate time to follow.

A vaudeville performance was given at Fort Totten, Willets Point, on June 15, for the benefit of the Fort Totten fund. The professionals taking part included James J. Corbett, Andrew Mack, Grace Fisher, and Hal Ford.

Arthur Deagon has returned to vaudeville.

Jules Lenzberg, the Colonial Theatre musical director, has been vacationing for two weeks. He will spend the rest of the Summer directing the orchestra on the Hotel Rudolf roof, Atlantic City. The Colonial has Al Lipse's Harmonists for the Summer season.

Louis Lytton will be seen in support of George Barber in vaudeville.

"The Ballet Divertissement" opens on the Pantages time on June 26.

Mr. and Mrs. William B. Friedman (San Halperin) are at Cedar Lake, Wis., for a few weeks.

Malley and Woods open on the Pantages circuit about the middle of July.

Karl Emmy's Pets start the Pantages tour on June 26.

The Six Kirksmith Sisters are again touring the Pantages time, opening June 19 in Winnipeg.

Vera Michelena is recovering from an operation for appendicitis in Flower Hospital. The operation was performed on Thursday, June 15.

Adelaide Wilson, last week, at the Palace, stepped into the vacancy in the Stan Stanley act, caused by the serious illness of Mrs. Stanley.

Kate Condon, the contralto of the Gilbert and Sullivan revivals, opened in vaudeville at the Chicago Majestic last week. Her programme of Irish songs included "An Irish Love Song" and "The Low-Backed Car."

Weber, Dolan and Frazer replaced Cummings and Gladdings on the Colonial bit last week, opening on Tuesday.

"Walkin' the Dog," the Chicago dance recently offered in modified form at the Colonial Theatre by Cross and Josephine, is being done at the Palace this week by George White and Lucille Cavanagh.

#### SYRACUSE THEATER BURNS

SYRACUSE (Special). The Valley Theatre, owned by the New York State Railways, was totally destroyed by fire early on the morning of June 17. Eight vaudeville teams lost scenery, costumes, and equipment valued at \$8,000. The players losing everything were Harri All and his "Top of the World" dancers, Murphy and Delmar, Harry Fischer and company, Menomoe, Alken and company, Alexander Dugnier, Clyde Vaux and company, and the Billy Johnson trio.

It was opening week at the Valley Theatre, which was valued at \$12,000. A benefit performance for the actors was held at the Empire Theater on Sunday, June 18.

## LOUISE DRESSER

VAUDEVILLE TOUR

Direction of JENIE JACOBS

## VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

## GERTRUDE VANDERBILT

AND  
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IN NEW SONGS AND DANCES

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Authentic Exponent of Indian and Burmese Dances

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## HARRY GIRARD & CO.

in "THE LUCK OF A TOTEM"  
with AGNES CAIN-BROWN

## Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott  
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

## GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF. T. WILTON

## BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

## JOHN CUTTY

One of the Famous  
Six Musical Cuttys

Direction Harry Weber

M. S. BENTHAM, Presents

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# BEE HO GRAY and ADA SOMMERVILLE

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Under direction ALF T. WILTON

EVELYN BLANCHARD

PRESENTS

# MARIE NORDSTROM

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In "A REGULAR ARMY MAN"

By Channing Pollock, Remond Wolf and Clifton Crawford

Direction FRANK EVANS

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With Harry Tighe in Vaudeville

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72 Meeker St., Brooklyn, N. Y. Phone, 3339 Bushwick.

## JAMES MADISON

SUMMER ANNOUNCEMENT:—Until August 1st I will do all my writing on San Francisco (Platoon) Building, Butler and Sanson Streets, New York office will be open as usual in charge of my secretary.

### CONTRACT AGREED UPON

The National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association have agreed upon a form contract. The contract will be issued only to members of the National Vaudeville Artists, Inc.

The contract provides, among other things, that the performer shall receive a pro rata salary from the manager for each extra performance over and above those contracted for. The artist, in turn, plays two extra performances, one on State or Federal elections and one on New Year's Eve, without extra compensation.

The manager may change the route of an artist but he must pay the difference in transportation costs, including fares and baggage, as such change of route may necessitate. If the artist is appearing in a town where the theater is closed on Sunday or holiday by law, the manager shall not have the right to require an extra performance to be played on the Sunday or holiday in another town or city, unless agreed to by the artist.

The average cost of transportation is fixed at \$15, to be paid by the artist. The manager pays any excess.

The manager holds the right to cancel the agreement if the act is found to be an infringement of a property right, copyright or patent right.

The artist can not "permit motion pictures in which the artist is a character" to be presented in any way at any time between the date of the agreement and the end of the term of the engagement in the city named in the contract. This also includes any city where a theater of the manager is located and a district within the radius of twenty-five miles of each place. There is no cancellation clause.

### WINS RIGHT TO SUE

The Appellate Term of the Supreme Court, having decided that "the lion is a wild animal and known to be vicious," Emil Stamp may be able to recover from the Eighty-sixth Street Theater Company for injuries sustained by his wife in a panic when three lions got loose and walked about the playhouse. The Appellate Term reversed a decision by a Municipal Court justice, who dismissed Stamp's suit for \$500 on the ground that the lions did not belong to the theater company, but to a young woman performing there. The higher court said there was no doubt that the theater owners, although not the owners of the animals that caused the panic, knew of their vicious propensities and, therefore, were liable as much as if they had owned them, for they had asked the audience to the theater, and it might be held that they were maintaining a public nuisance. The theater company, having been responsible for the keeping of the lions on the premises, and having obtained the act, took part in the public nuisance, the court held.

### COMING HEADLINERS

WEEK OF JUNE 26.—Colonial, Douglas J. Wood and company; Royal, Sophie Tucker, Caltes Brothers; New Brighton, Dorothy Jardon, Franklin Ardell and company, Britt Wood; Henderson's, Isabella D'Armond and company, Albertina Rasch and company, Bert Fitzgibbon.

WEEK OF JULY 3.—Colonial, Sophie Tucker; Royal, Nonette; New Brighton, Stella Mayhew, Leo Beers, Plicer and Douglas; Henderson's, "Petticoats."

### LONDON VARIETY GOSSIP

LONDON (Special).—Madame Hanako came to the Coliseum on June 5 in a Japanese playlet, "Ki Musume."

Bernardi, the Italian quick change artist, is offering his restaurant sketch in the London halls.

Jack Norworth is doing a new war song, "His First Day Home on Leave."

Sir Charles and Lady Wyndham have just refused a variety offer.

Lena Ashwell returned to the Coliseum on June 19 in a new sketch, "The Maharani of Arakan," founded on a story by Sir Rabindra Nath Tagore. The adaptor, George Calderon, proceeded under orders to the Dardanelles recently, and has been reported missing. Miss Ashwell has been spending her time recently organizing entertainments for the soldiers in the trenches near the firing line.

"The Only Girl" is now playing the variety halls. It is now in three acts, but the first is likely to be removed for vaudeville purposes.

The Dublin Coliseum, destroyed during the Irish rebellion, is to be rebuilt as soon as possible.

### CHICAGO NOTES

CHICAGO (Special).—Anyone can produce a tabloid for the W. V. M. A. There is no choice of producers. Sam Thall, manager of the tabloid department, makes this statement, owing to the impression existing in some quarters that only the favored few can get a look in. The association will pay \$1,000 and railroads for a show meeting requirements. William B. Friedlander, Boyle Woolfolk, E. P. Churchill, T. Dwight Pepple, and other producers have shows in mind, but it is an open field in which meritorious attractions will be declared winners, declares Mr. Thall.

Boyle Woolfolk, who had Max Bloom on tabloid time for several seasons, is to condense the show to forty minutes, and it will tour the Pantages Circuit, starting June 26, under the title of "That's My Horse." Max

Bloom, Alice Scher, Johnny Gilmore, and Bobby Harrington will continue with the show. The Harmony Trio will be eliminated for this tour and two less girls used than in tabloid tours.

The American Production Company's vaudeville version of "The Divorce Question" opened on the Pantages time at Winnipeg, Can., this week. The production requires new scenery before starting the tour, owing to a recent fire in Milwaukee, Wis. "The Divorce Question" had just played Milwaukee and had the scenery stored at the Alhambra Theater when the fire broke out nearby. Water ruined part of the production.

Madame Chilson Phrman, who played the Majestic recently, was garnished for \$850 on a claim of a costumer. The matter was adjusted.

E. E. MEREDITH.

### ACQUIRE FLORIDA HOUSES

JACKSONVILLE, Fla. (Special).—Jake Wells, operating houses in a number of Southern cities, has secured the control of the Duval and Orpheum Theaters here, and will house his vaudeville attractions at the Orpheum, retaining the Duval for road shows. The St. Clair Amusement Company of Chicago has operated both the above houses but several weeks ago lost the Orpheum, it is said on account of non-payment of rent. The Duval had been a burden to them. These houses have not been a success for some time past. Mr. Wells will open both houses early in the fall.

E. O. UDEMANN.

### WHITE RATS HEAR REPORTS

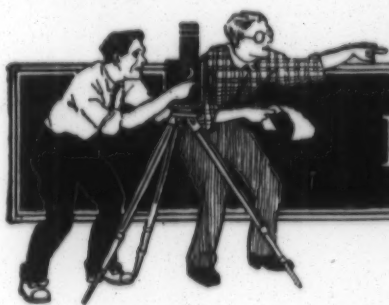
The sixteenth annual meeting of the White Rats Actors Union was held on Thursday, June 15. A number of reports were read, including those of the international board, of the secretary-treasurer (presented by the acting secretary, Ernest Carr), and by Mr. Tunorey, the White Rats' attorney. The president, James William Fitzpatrick, and the executive, Harry Mountford, spoke at length. Mr. Fitzpatrick lauded the executive.

Immediately after the meeting, Mr. Fitzpatrick and Mr. Mountford, left for Boston, where a general meeting was held on Friday evening, June 16.

(Continued from page 16)

PAKA, Toots, Co.; Shen's, Buffalo, 26-July 1.  
PATTERSON, Burdella; New Brighton, Brighton Beach, N. Y.; Keith's, Wash., 26-July 1.  
PETTICOATS, Henderson's, Coney Island, N. Y., July 3-8.  
PILGER and Douglas; Orph., Frisco, 26-July 1.  
PIPEFAX and Panto; Forrest Park, St. Louis, 26-July 1.  
PONZELLO Sisters; Davis, Pittsburgh, 26-July 1.  
QUIGLEY and Fitzgerald; Henderson's, Coney Island, N. Y., 26-July 1.  
QUINN and Laferty; Keith's, Phila., July 3-8.  
QUIROGA; Maj., Chgo., 26-July 1.  
RAMSDALL Trio; Royal, N. Y., 26-July 1.  
RASCH, Albertina, Co.; Henderson's, Coney Island, N. Y., 26-July 1.  
RAVENSCROFT, Charlotte; Prospect, B'klyn, 22-24.  
RAYMOND and Wilbert; New Brighton, Brighton Beach, N. Y., 26-July 1.  
READINGS, Four; Fontaine Ferry Park, Louisville, 26-July 1.  
REDFORD and Winchester; Keith's, Phila.; Keith's, Boston, 26-July 1.  
REYNOLDS and Donegan; Keith's, Buffalo, 26-July 1.  
RICHARDS and Kyle; Orph., Frisco, 26-July 1.  
RIVER of Souls; Orph., Los Angeles, 18-July 1.  
ROESNER, George M.; Royal, N.Y.C.; Colonial, N.Y.C., July 3-8.  
ROCHESTER, Claire; Keith's, Boston, 26-July 1.  
RONAIR, Ward and Farron; Royal, N.Y.C., 26-July 1.  
ROODE, Claude; Keith's, Wash., 26-July 1.  
ROSATRES, Three; Temple, Detroit, 26-July 1.  
ROYE, Ruth; Colonial N.Y.C., 26-July 1.  
SALVAGIN; Fontaine Ferry Park, Louisville, 26-July 1.  
RAMOYA; Bijou, Richmond, 22-24; Forsythe, Atlanta, 26-July 1.  
SCHEPP, Fritz; Maj., Chgo., 26-July 1.  
SHARROCK'S; Henderson's, Coney Island, N.Y., July 3-8.  
SHAYNE, Al; Keith's, Phila., 26-July 1.  
SHERMAN and Uttry; Keith's, Boston, 26-July 1.  
SONG and Dance Review; Dominion, Ottawa, 26-July 1.  
SPENCER and Williams; Forsythe, Atlanta, 26-July 1.  
STANLEY Stan. Trio; Colonial, N.Y.C., 26-July 1.  
STATUES, Five; Orph., Los Angeles, 26-July 1.  
STEINDEL Brothers; Temple, Detroit, 26-July 1.  
STEWART Sisters, Three; Forrest Park, St. Louis, 26-July 1.  
TAYLOR, Eva, Co.; Colonial, Norfolk, 22-24.  
THOMAS and Henderson; Sommer Park, Montreal, 26-July 1.  
TICKETS, Please; Bijou, Richmond, 22-24.  
TIGHE and Jason; Shen's, Buffalo, 26-July 1.  
TOGAN and Geneva; Bijou, Richmond, July 3-5; Colonial, Norfolk, 6-8.  
TOM Boys, Two; Fontaine Ferry Park, Louisville, 26-July 1.  
TOMPKINS, Susan; Forsythe, Atlanta, 26-July 1.  
TONEY and Norman; Fontaine Ferry Park, Louisville, 26-July 1.  
TOOMBES and Wentworth; Shen's, Buffalo, 26-July 1; Temple, Detroit, 3-8.  
TOYE Dorothy; Forrest Park, St. Louis, 26-July 1.  
TRACEY and McBride; Fontaine Ferry Park, Louisville, 26-July 1.  
TRAVERS, Noel, Co.; Henderson's, Coney Island, N. Y., 26-July 1; Bijou, Richmond, 19-21; Colonial, Norfolk, 28-July 1.  
TROVATO; Prospect, B'klyn, 19-21.  
TUCKER, Sophie; Royal, N.Y., 26-July 1; Colonial, N.Y., 26-July 1; C. 3-8.  
TUSCANO Brothers; Forsythe, Atlanta, 26-July 1.  
TWELVE Speed; Mechanics' Palace, N.Y.C.; New Brighton, Brighton Beach, N. Y., 26-July 1.

VALENTINE and Bell; Maj., Chgo.; Temple, Detroit, 26-July 1.  
VAN, Billy B., Co.; Keith's, Boston, 26-July 1.  
VERNON and Stanley; Casino, Schenectady, N. Y., indef.  
VINCENT, Claire, Co.; Keith's, Boston, 26-July 1.  
VOLUNTEERS; Forsythe, Atlanta, 26-July 1.  
VON HAMPTON and Shriner; Temple, Detroit, 26-July 1.  
WALTERS and Walters; Temple, Hamilton, Can., 26-July 1.  
WATSON Sisters; Maj., Chgo., 26-July 1.  
WELCH, Ben; New Brighton, Brighton Beach, N. Y., July 3-8.  
WERNER, Amoros, Troupe; Orph., Frisco; Orph., Oakland, 26-July 1.  
WHEATON and Carroll; Keith's, Boston; Ramona Park, Grand Rapids, July 3-8.  
WHEELER, Bert and Betty; Maj., Chgo., 26-July 1.  
WHITE and Clayton; Palace, N.Y.C., 26-July 1.  
WHITING, George, and Lucille; Cavanaugh; Palace, N.Y.C., 26-July 1.  
WHITNEY, W. H., Co.; Keith's, Phila., July 3-8.  
WILBERT, Raymond; New Brighton, Brighton Beach, N. Y., 26-July 1.  
WILLIAMS, Elsie, Co.; Temple, Hamilton, Can., 28-July 1.  
WILLING, Bentley and Willing; Orph., Los Angeles, 26-July 1.  
WILSON, Jack, Trio; New Brighton, Brighton Beach, N. Y., 26-July 1.  
WILSON, Lew; Temple, Detroit, 26-July 1.  
WISE, Tom, Co.; Keith's, Phila., 26-July 1; Keith's, Boston, 3-8.  
WITT and Winter; Keith's, Boston, 26-July 1.  
WOLF and Stuart; Henderson's, Coney Island, N. Y., 26-July 1.  
WOOD, Britt; New Brighton, Brighton Beach, N. Y., 26-July 1; Bijou, Richmond, 3-5; Colonial, Norfolk, 6-8.  
WOOD, Douglas J.; Colonial, N.Y.C., 26-July 1.  
WOOD and Hyde; Colonial, N.Y.C., 26-July 1.  
WOOLF and Stewart; Colonial, N.Y.C., 26-July 1.



## MOTION PICTURES

THEODORE OSBORN ELTONHEAD—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908



### COMMENT AND SUGGESTION

#### THE FIRST STEP

OUT of all the agitation that has been prevalent for the past three or four weeks relative to the merit, or lack of merit, in the present day motion picture scenario, one of the large producing companies, the Famous Players, has come out with a definite offer of \$100,000 for 100 one-thousand word synopses, suitable in every way for picture production.

This is a move in the right direction, but it is only a step on the road that the producing companies will have to travel before they will obtain scenarios of the quality that present-day photo dramatic production demands. There are many features of present-day scenario writing, results of the rapid development of the photodrama in a short space of time that will have to be forgotten and thrown aside, before the quality of the product will advance to any appreciable extent.

One of the most important of these is the idea of the short synopsis. Producers seem to forget that there is "nothing new under the sun," that there are only a certain stipulated number of plots in the world, plots submissible to almost innumerable variations 'tis true, but still basic plots. The constant cry is for new ideas, when the new ideas are non-existent, or so rare that in a given number of years that which is really new may be counted almost on the fingers of one hand.

When the producer calls for new ideas he does not really mean what he says. What he does mean is old ideas treated in a new manner. It is treatment that he is looking for, new treatment, not new ideas. And then he makes that treatment impossible by limiting the author to a synopsis of a few hundred words. In the old days of the one-reel picture four hundred words was the absolute limit for a synopsis, and the effort of the writer was accepted or rejected on that basis. Today the proportion of that brief synopsis has been still further shortened for one thousand words is considered the limit for a five-reel feature.

Real stories, stories big enough for a five-reel picture cannot be told in that limited space. The tendency of most writers is more toward verbosity than brevity. The art of saying much in a few words is one that is acquired only by long practice, yet even De Maupassant and O. Henry, recognized masters of this art, required greater space to achieve the proper treatment of even their most incidental subjects. And it must be remembered that their mastery was the mastery of treatment.

The modern feature picture contains fully as much material as is contained in

two stage plays. The modern novel has material enough, without padding, for a good three-reel picture, therefore the feature picture of five reels would require about a novel and a half. It is ridiculously absurd to ask an author to take this amount of material and tell it in a thousand or even two thousand word synopsis. It just can't be done and done in a manner that the scenario editor on hastily running through it can judge of its merit or lack of merit. Possibly this is one of the reasons why so little good picture material comes

ALL was quiet along the Rialto. Things in the film world were in such a chaotic condition caused more or less by over production of a mediocre quality that Col. Felix Boggs, president and general manager of the Bul Bul Feature Film Company, had been hard put to it for a longer time than he liked to think about, to lure the coy but elusive dollar from the wisest, and at the same time most gullible money market in the world.

On the face of things conditions appeared very black for the Bul Bul Fea-

its suddenness Col. Felix Boggs assumed an upright position, and with an alertness that was diametrically opposed to his seeming former attitude of innocuous desuetude reached for the row of mother of pearl push buttons at the side of his desk.

One of the main reasons for the Colonel's success in life was that he never consulted. He ordered. Many of his orders were wrong, some of his decisions were costly, but he had supreme confidence in himself and his own ability. When in response to his ring Alexander Jenkinson, Bul Bul's highly imaginative press agent appeared, Col. Felix Boggs gave his orders in that short, sharp, incisive manner that left no doubt in the mind of the person receiving them as to just what was required of him.

"We need money, need money badly. Lots of it. Wall street has been well milked. Must let up for a while. Public always gullible. Always easy. Always looking for a chance to get something for nothing. Go to Chicago. Intimate that you are the confidential agent of the president of the United States Nicotine and Poison Company. Be careful not to commit yourself. Start a rumor that Nicotine Trust is planning big merger of whole film industry. Start to be made with three of well-known companies and Bul Bul. Get this started and then hurry back to New York."

With a look of the greatest admiration Jenkinson hurried from The Presence. Three days later all of the New York papers carried long stories from Chicago telling about the contemplated merger and the stock of the four companies mentioned rose by leaps and bounds. Bul Bul, owing to its reputation in the past, felt the rise least of all, but felt it nevertheless, and owing to the fact that Col. Boggs had taken particular care to see that there was plenty of treasury stock on hand Bul Bul's share in so far as actual money returns was concerned was greater than that of any other company. With the coffers again filled Col. Felix Boggs, president and general manager of the Bul Bul Feature Company again called in Mr. Alexander Jenkinson and with suave dignity, another one of his characteristics, outlined a plan of re-organization and production that would lead the innocent investor to believe that Bul Bul controlled the wealth of the world and had greater financial stability than any other concern in the industry. This finished he reached for his hat, coat and cane, and telling Jenkinson that he was going off for a month on his yacht smilingly left the office.



E. H. SOTHERN (VITAGRAPH).  
WHITE, N. Y.

to light. Producers and scenario editors are asking both the authors and themselves to achieve the impossible.

Another feature of scenario writing that must be done away with is that of a flat out and out price for an author's output. Even the offer of \$1,000 for a synopsis of a thousand words, which is large for motion picture writing, is not particularly alluring to the author big enough to turn out the quality that the producer feels that he should receive for that price. The feature picture of to-day demands as much thought and as much effort in so far as plot construction and method of treatment is concerned as the modern stage play or the modern novel. An author spends at least six months or a year in evolving either one of these forms of creative effort. For his work he receives an advance payment varying in size in proportion to his reputation, and a royalty. If his work is good he reaps the benefit.

(Continued on page 24)

ture Film Company but it was at times like these that the genius of Col. Felix Boggs, spurred by relentless Necessity always came to the rescue, with a plan for the slaying of the Philistines of the Street that was truly admirable in its effective simplicity.

Ensnored in the innermost recesses of his elaborately furnished private office, his feet resting comfortably on the top of his highly polished mahogany desk, his body half reclining in a deeply upholstered leather arm chair, his hat pulled well down over his eyes, and the little of his face that was visible almost obscured behind a big, black, half smoked, expensive, Havana cigar, the Colonel was lost in the mystic mazes of a plan that was again to supply him with the sinews of war that would permit Bul Bul and incidentally the Colonel to maintain their front and tide them over the period of depression and change.

With a move that was cataclysmic in

## SELIG ATHLETIC FILM

Much Heralded New Series to be Released Through V. L. S. E., Commencing June 26

The first release of the much heralded Selig Athletic Film series presenting the famous fights of the sporting world in a series of pictures will be released through the V. L. S. E. June 26. The series, which consists of twelve one-reel subjects, one to be released each week, will include every line of athletics, from boxing to skiing. It is being produced under the direction of J. H. Hermann, a well-known figure in the athletic world.

Up to date nearly every athlete known to sport has signed a contract calling for their appearance in one of this series of pictures. These include champions and runners up in boxing, wrestling, field events, billiards, pool, roller and ice skating, ski jumping, swimming, bowling, tennis, golf, rowing, canoeing, hockey, basketball, polo, automobilism, curling, fencing, and numerous others.

Any big athletic event that comes up will be included in the series if it is of enough importance. On Labor Day it is expected that Frank Gotch will wrestle Joe Stecher for the world's championship. Mr. Herman, on behalf of the Selig Company, has arranged for the exclusive motion picture rights to this event. It is also arranged that if the Olympic games are held this year the Selig Company will have the exclusive film rights.

The first picture presents Mike Gibbons, middleweight champion, training for a bout, showing how he conditions himself for his ring combat, and also shows in great detail his wonderful skill with the gloves. He is further shown in a three-round bout with Tom Gibbons, Yamaoka, the Japanese billiard champion, matches his skill with the cue against Albert Cutler, Dr. R. F. Roller, the wrestling champion, shows his skill against Fred Balkus, the Lithuanian champion, in which he gets two out of three falls. The second release shows Miss Mollie Bjurstedt and Mrs. May Sutton Bundy, the greatest women tennis players in the world, in a closely contested match for the world's championship. There is also a wrestling match to a finish between William Berne and William Demetral. Furthermore, there is a pocket billiard match between Joe Concommon and Cowboy Weston, and a number of scenes showing Jimmy Clabby, the middleweight boxer, in a spirited contest with Joe Weiling and Steve Kenney.

## LASKY PICTURES FOR JULY

The schedule of the Lasky releases on the Paramount Programme for July include plays admirably suited for broad exploitation and effective presentation by exhibitors during the summer months. They include Blanche Sweet in "The Duke," on July 3; Wallace Reid and Cleo Ridgely in "The Selfish Woman," on July 10; and Mae Murray in "The Dream Girl," on July 17. All of these pictures were made from original stories written for the screen, the first two by Hector Turnbull and the last one by Jennie MacPherson.

In support of Blanche Sweet in "The Duke," there will appear Thomas Meighan, Ernest Joy, and Veda McEvers. The cast for "The Selfish Woman" includes, in addition to the stars, Wallace Reid and Cleo Ridgely, Joseph King, Charles Arling, Billy Elmer, Bob Fleming, Edythe Chapman, and Dorothy Abell. In support of Mae Murray in "The Dream Girl" will be Theodore Roberts, James Neill, Earle Fox, Charles H. West, Mrs. L. McCord, and Mary Mersbach.

## FILM DUTY REDUCED

According to a recent ruling made by the Board of General Appraisers, the duty on duplicate films not photographed by a camera has been materially reduced. The issue, which was up for the first time, arose in the name of D. C. Andrews and Company, of New York. Collector Malone classified the films imported for the company in question at 3 cents per linear or running foot. The testimony showed that the films were duplicates not photographed by a camera, but printed from a positive by mechanical means. Judge Sullivan sustained the protest, granting entry at 1 cent per linear foot.

## PREPARE FOR CONVENTION

CHICAGO, Ill., (Special).—Interest in the National Exposition and Convention of the Motion Picture Exhibitors' League of America, to be held at the Coliseum from July 10 to 18, grows apace. That it will prove of immense value to manufacturers and exhibitors alike goes without saying. Requests for space are coming in rapidly by mail and wire daily, and the members of the Arrangement Committee are already beginning to feel the stress of the task they have undertaken. It is estimated that fully 150,000 visitors will pass through the Coliseum gates during the exposition week. The convention opens on July 10, and the exposition begins two days later.

## FILM MEN TO COMBINE

The merging of the entire motion picture industry of the United States into one compact trade body will soon be an accomplished fact. Following the recent appointment of the Committee of Twelve, a meeting was held in the office of the chairman, W. W. Irwin, at V. L. S. E. headquarters, and three sub-committees were chosen, the members of which will report on conditions prevailing in the trade. A general meeting for national organization will be held within a few weeks.

## RECEIVERSHIP ASKED FOR G. F.

Action Filed in Supreme Court by P. L. Waters and J. B. Clark—A. E. Smith Makes Statement

The General Film Company has been given twenty days from June 12 to file an answer to a complaint asking for a receivership and general accounting of the assets of the company in an action brought in the Supreme Court of the County of New York by Percival L. Waters, of New York, and James B. Clark, of Pittsburgh, representing themselves as a protective committee of preferred stockholders.

The complaint alleges that large sums of money were illegally paid to the producing companies constituting the common stockholders of the General Film Company, during the years of 1910 to 1915, inclusive.

The bill of complaint is so replete with legal technicalities that it would be difficult for one not versed in corporation law to obtain a clear understanding of the whole action. In explanation it may be well to state that the General Film Company is made up of the producing companies contributing to its programme, who control all of the common stock of the corporation. There is also a certain percentage of preferred stock which earns a seven per cent dividend. Since the incorporation of the General Film this dividend has never been passed but paid promptly when due.

The complaint is based on the fact that the General Film Company has distributed its earnings after the dividend on the preferred stock has been paid by credits to the producing companies in purchase of film instead of in dividends.

man stock of the company, was improperly distributed among the common stockholders because by their consent it was paid to them as the purchase price of film instead of being paid in the form of an increased dividend.

The contention of the General Film Company and its common stockholders is that it is no concern of the preferred stockholders how it was distributed, inasmuch as it belonged absolutely to the common stockholders and the preferred stockholders had no interest therein, because their dividends had been fully paid.

For these reasons, the General Film Company, acting under the advice of counsel, refused to bring suit against its common stockholders to recover the earnings so distributed and hence Waters and Clark bring this suit in their own names for this purpose. This is the whole question at issue and all other matters contained in the bill are merely incidental thereto.

In 1913, Richard A. Rowland, president of the Metro Pictures Corporation, an active rival of the General Film Company and a former partner of one of the plaintiffs and joint owner with him in the preferred stock of the General Film Company, brought suit in the same court to accomplish substantially the same purpose, and upon the filing of an answer thereto by the General Film Company, setting forth the above cited facts, the bill was withdrawn and the case discontinued.



MARIE DORO TAKING A CLOSE-UP OF BLANCHE SWEET

Though it cannot be definitely stated, it would seem on the face of it that the present suit has been brought for either one of two purposes: First as a means of disposing of the plaintiffs' holdings of preferred stock, a means not new in financial circles, and, second, as an attempt of former officials of the company to so depress the stock of the General Film on the market that they could obtain control. This latter seems somewhat absurd, as control of the company can only be obtained by control of the common stock, and this is held by the producing companies. Furthermore, this stock is exceedingly valuable at the present time, as the General Film is still one of the largest single distributing organizations in the business, with an active list of over 6,000 customers.

Albert E. Smith, a director of the General Film Company and the only one mentioned as an individual defendant, when asked about the suit, said: "In the first place, the bill is not brought by Messrs. Waters and Clark as a protective committee representing the other preferred stockholders of the General Film Company, but is brought by them as individuals and as record holders of substantially less than 500 shares of the capital stock of this company out of a total capitalization of 11,000 shares."

This contest is the outgrowth of a contention on the part of the preferred stockholders of the General Film Company that certain large earnings of this company for the years 1910 to 1914, inclusive, over and above what was necessary to pay the dividends on the preferred stock of the company and a 12 per cent dividend upon the com-

mon stock of the company, was improperly distributed among the common stockholders because by their consent it was paid to them as the purchase price of film instead of being paid in the form of an increased dividend.

That during most of the time covered by these payments and during which the bill of complaint alleges the company was mismanaged, Percival L. Waters, one of the plaintiffs herein, was the general manager of the General Film Company and was active in controlling its business policy and carrying into effect the very transactions of which he now complains.

In 1915, upon a change of management, Mr. Waters resigned as general manager and at the same time was elected as a director of the company to represent the interests of one of the common stockholders against whom he is now bringing suit. That in the suit instituted by the U. S. Government against the General Film Company et al., both Waters and Clark, the present plaintiffs, were witnesses for the General Film Company and testified to the legal and proper manner in which the business of the company was conducted during the very periods covered by their present complaint. These facts speak for themselves and the exhibitors and the public generally may draw their own inferences therefrom.

The business of the General Film Company is being conducted as heretofore. It still maintains its numerous branches, covering the entire United States and Canada, and supplies over 6,000 customers regularly and promptly with the product of many of the leading film manufacturers of the country, and is constantly improving its facilities and its service, and will continue to do so. When these facts are understood it can be sure the publication of the article referred to will not cause any dismay or lack of confidence in the minds of the customers of the General Film Company.

Howland, and the supporting company includes Walter Macdonald, Harry von Meter, Gertrude Le Brandt, Alfred Ferguson, and Margaret Nichols.

Additional features now in the works at the American studio include "The Sign of the Spade," featuring Helen Rosson; "A Million for Mary," a five-act comedy starring Kolb and Bill; "The Man Who Would Not Die," pictured from the story of Mabel Condon, and featuring William Russell; and a number of short reel subjects.

## NEW VITAGRAPH FILMS

Strong Features and Bright Comedies Released June 26 and July 3

"Letitia," a three-part Broadway Star feature heads the list of Vitagraph's releases for the week of June 26, with two single-reel comedies. Charles Kent is starred in "Letitia," while George Kunkel and Hughie Mack, provide the fun in the comedies: "The Foxy Trotters," and "Losing Weight."

The Vitagraph releases through V. L. S. E. for the same week begin with "The Shop Girl," a five-part Blue Ribbon feature, in which Edith Storey and Antonio Moreno play leading parts. This is a stirring modern romance depicting the struggles of a girl wage-earner in a big city, and so true to life as to be absolutely convincing. Frank Daniels appears as the star in the "Kernel Nutt in Mexico," of the "Nutt Series," one-part comedies, and has a serious time keeping clear of the bat-fiefields, but fills up his time in bandit pursuits, and making love to a senorita, later waking up to find that he has been wandering in Dreamland.

In the week of July 3, Lucille Lee Stewart is featured in "The Conflict," a picture in which she does some of the best work of her career. Others in the cast are Huntly Gordon, Jane Mortimer, William Lytel, Jr., Frank Currier, John Robertson and Richard Turner.

E. H. Sothern will make his screen-debut with Vitagraph in a romantic role, and not, as might have been suspected, in a Shakespearean drama. Incidentally it may be mentioned that the result of Mr. Sothern's recent two weeks' performance at the Shubert Theater here, resulted in raising over \$15,000 for the Actor's Fund. He also, with the aid of Miss Julia Marlowe, gave several extra matinees recently, the proceeds of which went to charity, bringing his contributions for the month up to \$28,000.

## MARIE DORO, CAMERAWOMAN

Not satisfied with her well deserved laurels as a stage and motion picture star, Marie Doro has entered a new field, that of camerawoman. Recently Miss Doro has shown great interest in the actual taking of the pictures, and as a result, at a recent party, which she gave at her home in Los Angeles, she was presented with a motion picture camera by Charles Chaplin. Now wherever Miss Doro moves the camera moves also. Since obtaining her camera she has obtained probably the finest collection of specially posed screen stars in existence. In the above illustration she was caught taking a close-up of Blanche Sweet by a man with an ordinary camera, with the result as shown above. Miss Doro has one of the finest libraries on the literature of the stage of any star in the profession, and she is now going to obtain a collection of all of the celebrated stars in the profession as soon as possible. Her film is stored in a specially constructed fire-proof vault built into her house.

## LATHAM LOOP SUIT DECIDED

It is no longer necessary for moving picture exhibitors using the "Latham Loop" as a projecting machine attachment to pay \$2 a week royalty to the Motion Picture Patents Company. The Federal Circuit Court of Appeals rendered a decision last week which establishes definitely the premise that an exhibitor cannot be forced to pay a royalty on his machine after he has purchased it. The case was that of the Motion Picture Patents Company against the Universal Manufacturing Company and the Prague Amusement Company, in which the complainants claimed the right to collect a royalty on all machines equipped with the "Latham Loop."

## PATHE SIGNS "LITTLE MARY"

As a result of the success of "Little Mary Sunshine," a recent Pathe Gold Rooster production, its baby star, the tiniest leading lady in filmland, is now under contract to appear exclusively in Pathe pictures. Vice-president and General Manager J. A. Brest has made arrangements with the Balfour company to utilize "Little Mary Sunshine" in forthcoming Gold Rooster films. Nobody cares now what the infant star's real cognomen is. She made her hit in the title role of the "Sunshine," play and movie patrons, as well as exhibitors, insist upon retaining the screen name. Harry King, who directed the baby's work before, will probably look after her future studio career.

## HIS TASK ALMOST DONE

The final installments of the successful Pathe serial, "The Iron Claw," are nearing completion under the direction of Edward Jose. To his clever handling much of the credit the big film has gained is due. When it is finished Mr. Jose has several important projects in view, and, judging by his past work in the film field, he will again astonish his admirers.

Avoid disappointment by ordering a copy of the July 1st issue of The Dramatic Mirror in advance. The American Film Santa Barbara Studio by Mabel Condon is the third of the Studio Series.

## FUTURE AMERICAN RELEASES

The American Mutual studios at Santa Barbara are particularly busy at the present time. Work is well under way on the first Mary Miles Minter production, "Youth's Endearing Charm," a five-act pictureization of Mabel Helges Justice's popular story of the same name, as well as the field work on "Purity," the six-act allegorical feature starring Audrey Munson.

The Mary Miles Minter picture is being staged under the direction of William C.

## GAUMONT'S JULY RELEASES

Schedule Three Part Feature and One Reel Subjects on Mutual Programme

"The Hidden Face," a strong three-part melodrama produced by Gaumont Company for the Mutual Programme, will be released July 6. Alexander Gaden and Iva Shepard are the principals. The scenes are chiefly laid in New England surroundings.

Miss Shepard has numerous opportunities of displaying her emotional abilities in the role of a deserted woman who confronts her betrayer when years after he returns and forbids his niece to marry a founding, the latter being his own son. A murder mystery not easily unraveled, lends thrilling interest to the plot. Others in the cast are Lucille Taft, Mabel E. Trinner, Henry W. Pemberton, John Reinhart, Myles McCarthy, Charles Travis, Albert Macklin, James Levering, Fritz Orland and James Davis.

## ANN FENNINGTON'S SCREEN DEBUT

Ann Pennington, star of the Ziegfeld Follies will make her photoplay debut in the title-role of the Famous Players production of "Susie Snowflakes," to be released on the Paramount Programme, June 23. The story deals with musical comedy stage life, Miss Pennington playing the role of a young girl, who rises from obscurity to stardom. The offering is said to be replete with heart interest, and it is believed that it will make an effective medium for Miss Pennington's introduction to the screen. The supporting cast includes Lee Delaney, William Courtright, Jr., William J. Butler, Marcia Harris, and Billie Wilson. A special musical score has been prepared by G. Shlumer, Inc., to go with the production.

## ANOTHER PATHE COLOR FEATURE

J. A. Berst, vice-president and general manager of Pathe, is a firm believer in realism in picture production, and is willing to carry this idea out in every way irrespective of the cost. "It was the recognition of this essential fact," said Mr. Berst recently, "which prompted the house of Pathe a number of years ago to experiment in coloring films, for by the use of natural colors realism is increased. The coloring process is laborious and costly, but the popularity of Pathe pictures in Pathe color bears witness to the fact that the extra labor and expense is well worth while, and it is evident that along with the increased realism of colored pictures comes greatly added beauty."

The latest picture to be submitted to the Pathe color process is the Italian production, "A Matrimonial Martyr," which is scheduled for release on the Pathe Gold Reel Programme June 19. It is a comedy-drama in five parts, featuring Ruth Roland, the charming star of the "Who Pays?" series. She is supported by Andrew Arncliffe, Daniel Gilbether, Marguerite Nichols, Mollie McConnell, and Henry Gray.

## NEW BIRTH CONTROL FILM

From the headquarters of the Kuttel Pictures, Inc., comes the announcement of the completion of a five-part feature entitled "The Unborn," dealing with the subject of birth-control and starring Gertrude Bondhill, of "legitimate" fame, with a strong supporting cast.

According to the statement made by the manufacturers, the subject is dealt with in a frank but delicate manner, without invoking it impossible to obtain the approval of State and local censor boards, although they add that it is a question whether children will be permitted to view the picture. The story is by G. Elliot Jr. and embodies a plot denoting certain conditions of modern life existing in every large city.

## ESSANAY STUDIOS BUSY

The Essanay Chicago studios are now accommodating twelve companies, working on two and three reel subjects, as well as a couple of elaborate feature productions. The two-multiple reel productions are being made by orders of President Spooner for the benefit, respectively, of Henry B. Walthall and Edna Mayo.

In the Walthall production that popular actor will be supported by a powerful cast of stage stars, among whom is Antonette Walker, leading woman for David Warfield in "The Music Master." "The Return of Eve" is Edna Mayo's vehicle, Eugene O'Brien will support Miss Mayo, and numerous other stage stars will appear in important roles.

## TO PLAY JUVENILE LEADS

LOS ANGELES, CAL. (Special). Nolan Leary, who has appeared in many successful productions including "The Master Mind," and "Mother," and was until recently a valuable member of the Park Players, St. Louis, has joined Al Christie's company in which he will be starred in juvenile leads. He has already completed his third picture at the Christie studios, Los Angeles.

## FRANK BORZAGE MARRIES

Frank Borzage, well known to the world of film fans as director and leading man of "Mustang" dramas, has recently entered the ranks of "bachelors." His happy bride is none other than pretty, versatile popular Rena Rogers, ingenue in Vogue comedies. How long Frank and Rena can be kept apart to sustain their present assignments is a matter of much conjecture.

## HODKINSON OUT OF PARAMOUNT

Hiram Abrams, of Boston, Newly Elected President—William L. Sherry, Vice-President, and James Steele, Secretary and Treasurer

One of the biggest surprises in the whole motion picture trade occurred at the stockholders' meeting of the Paramount Pictures Corporation last Tuesday afternoon, when an entirely new set of executive officers was elected by the newly elected board of directors in their first meeting held immediately following the meeting of the stockholders. The biggest surprise was the election of Hiram Abrams, of Boston, to the presidency, in place of W. W. Hodgkinson, who has been president of the organization since it was founded. William L. Sherry was elected vice-president, in place of James Steele, of Pittsburgh, who becomes secretary and treasurer in place of Raymond Pawley. The board of directors elected by the stockholders comprise the five men named.

Mr. Hodgkinson, when seen by a representative of THE DRAMATIC MIRROR, stated that he had nothing to say for publication except that he was not going to get out of the film business. He said that he would probably make a statement as to his future activities in the near future and intimated that the policies and ideals for which he had steadily been striving would not be allowed to die of inanition.

Mr. Abrams, who succeeds Mr. Hodgkinson as president, has been active in the administration of Paramount since its inception, two years ago. Immediately after his election, Mr. Abrams notified Adolph Zukor, president of the Famous Players Film Company, Jesse L. Lasky and Samuel Goldfish, president and treasurer respectively of the Jesse L. Lasky Feature Play Company, Inc., and the heads of the Pallas and Oliver Morosco Photoplay Company, of the change of administration. The executives of these companies, which release their productions through Paramount, promised their co-operation in making the new administration attractive to the exhibitors and the photoplay public.

In a short statement, Mr. Abrams said: "The constantly growing interest in the motion picture throughout the country permits us to anticipate a most active era for the Paramount Pictures Corporation in the future. The heads of the various producing companies, releasing through Paramount have assured me that they will make every effort to surpass their artistic standards."

## HOLD FAREWELL FEAST

Douglas Fairbanks and his director—Allan Dwan—were tendered a farewell party by the male members of the Fine Arts west coast studio, on the eve of their departure for New York, where they will continue to work under the Triangle standard. The affair took place in the banquet hall of one of Los Angeles' leading hotels. De Wolf Hopper enacted the role of toastmaster. Numerous telegrams were read from female members of the Fine Arts company, expressing their best wishes, and regrets that the party was confined to members of the sterner sex. A message of apology for unavoidable absence from Frank E. Woods, manager of the production department, was also received.

## CURRENT PICTURE PROGRAMMES

Bialto Theater: Frank Keenan in "The Phantom," Keystone Comedy, and "Extravaganzas at Pommel."  
Strand Theater: Victor Moore in "The Clown," "Diana the Huntress."  
Criterion Theater: Thomas H. Ince's "Civilization."  
Gaiety Theater: Sir Herbert Tree in "Macbeth."  
Broadway Theater: Louis Huff in "Destiny's Toy."

On the roster of these companies are the most noted stars of the stage and screen, including Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet and many others.

"I was very gratified to receive those offers of continued co-operation from the producers. It is obvious their united support is essential to Paramount's success. Their statements to me to-day set at rest all rumors of the possibilities of their affiliation with any other film interest."

Adolph Zukor of the Famous Players, said in speaking of the change, "I can only add to the statement issued by Mr. Hiram Abrams, the newly elected president of the Paramount, which I have seen, that his quotation of my promise to give the new Paramount regime my sincerest support is fully justified by my intentions and desires."

"Speaking for the producers, I can offer complete assurance that any change of policy adopted by Paramount will be for the advanced merit of the programme and the greater good of exhibitors. During its former activities, the Paramount Pictures Corporation has established a high standard for efficient distribution and co-operative service to exhibitors. It is in the nature of things that these principles should go steadily forward. The producers are determined to keep active pace with their advancement by producing constantly better photoplays so that the producing and distributing units of the programme shall attain and maintain the highest possible degree of efficiency."

"Mr. Abrams has the unlimited confidence of the producers and exhibitors throughout the country. Being one of the oldest and most practical film men in the world, and having been identified with the distribution of feature productions from the inception of this branch of the industry, he possesses a sympathetic and comprehensive understanding of the needs of the greatest number of exhibitors. To supply these needs he has committed himself to bend every energy, and I am confident that the whole-hearted support of the producers which will be extended him, will aid in securing results which will be gratifying, alike to producers, distributors, exhibitors and the photoplay public."

## IRENE CASTLE RETURNS

Irene Castle is in our midst again, having returned from a short and swift visit to England. She spent seven days in and around London; took a trip to Epsom, where Vernon Castle is stationed with the Flying Corps, and hurried back to New York on the same boat which carried her away from Broadway. On her arrival here she was presented with the Hearst trophy awarded the motion picture actress receiving most votes at the recent Madison Square Garden Exposition, held by the Motion Picture Board of Trade.

Mrs. Castle is under contract to the International Film Service for a series of pictures. The title of the first has not yet been announced, but work on the film started this week under direction of Paul Irickey.

## TO TOUR "FALL OF NATION"

Arrangements are being made for a country-wide showing of "The Fall of a Nation," following the successful production of the big spectacle here. It will be exhibited first, however, in the large cities. The first showing outside of New York took place in Cline's Auditorium, Los Angeles, last Monday.



ANN PENNINGTON IN "SUSIE SNOWFLAKES" (FAMOUS PLAYERS).

## COMING TRIANGLE RELEASES

The four Triangle releases for the last week in June and the first week of July will include Mae Marsh in "A Wild Girl of the Sierras," William S. Hart in "The Apostle of Vengeance," De Wolf Hopper in "Casey at the Bat," and Frank Keenan and Edna Mayo in "The Phantom." The first two will be released on June 25 and the second two on July 2.

"A Wild Girl of the Sierras" furnishes Mae Marsh with a wonderful opportunity. It is styled a phantasy in the open, and has a setting amid the wild and rugged scenic beauty of the Sierra Nevada Mountains. Practically all of the action transpires out of doors and, besides containing beautiful scenic backgrounds, the picture is said to be unusually strong dramatically.

William S. Hart, in "The Apostle of Vengeance," has been given another one of those strong roles of virile manhood which he plays so well. The picture tells of a feud in the Kentucky Mountains, but a feud story that is different in many aspects from the usual screen offering covering this subject.

De Wolf Hopper will be seen in a dramatization of the poem that he has made so famous. The picture version was written by William E. Wing and staged under the direction of Lloyd Ingraham. Naturally, much has been added to the action of the original poem in order to fill out a five-reel picture.

"The Phantom," featuring Frank Keenan and Edna Mayo, is a society girl-thief story dealing with a celebrated thief who turns detective on account of a woman's wonderful beauty.

## SEARCHING FOR A SCENARIO

Nance O'Neill is having great difficulty these days in finding a scenario which she considers suitable for her to appear in. Recently it became noised about that she was looking for material, and since then she has been swamped with the offerings of play brokers, writers, and near writers. She alleges that she reads them all, and as though that were not enough, she amuses herself by reading a few books and stage plays that might be suitable for adaptation. Most of them so far have been entirely unsuited to her capabilities. "We read them all through," said Miss O'Neill, "in the hope that we will find a big idea even in a poorly written script. Even to find a big idea in a poorly done script would be worth while, for the big ideas can be developed into a high-class screen play and that is what I am looking for."

Miss O'Neill has the refusal of several big dramatic plays for the stage for next Fall. In the interim she is planning to appear in screen plays if she can find the right vehicle.

## THRILL FOR VIM COMEDIES

Commencing at an early date the Vim comedies, featuring "Poke and Jabbs" and "Punch and Rust," will contain a thrill of half rafting magnitude in addition to the usual effects of these well-known experiments of the shapstick. The plan necessitates the purchase of large quantities of railroad material for staging railroad wrecks, burning bridges, and other thrills. Arrangements have been made with a Florida railroad and a surface car road for the use of their tracks. For this reason the Vim Comedy Company will remain at the Jacksonville studios for the summer months instead of coming north, as was first intended.

## V. L. S. E. HAS NEW PLAN

An entirely new departure in the distribution of pictures, in the form of star courses, has been instituted by the V. L. S. E., and is fast replacing the old-style Lyceum and Chautauque plan of entertainment in thousands of small towns throughout the country. In most cases the exhibitor in the small towns cannot afford to pay the price asked for the big features. Realizing this fact representatives of the Big Four have grouped such pictures as "The Battle Cry of Peace," "The Ner to Well," "Sherlock Holmes," "The Great Divide," and by arranging for subscription performances at the local theater have made it possible for these small towns to see the pictures.

## APPEAR IN IRISH DRAMA

"The Marriage of Molly O'Connell," the new Fine Arts-Triangle feature, starring Mae Marsh and Robert Harron, is said to be remarkable for the faithfulness with which Irish atmosphere and types are reproduced. Gratville Warwick, author of the scenario, provided Director Paul Powell with timely suggestions for the production, with gratifying results. For the filming of the scenes of a genuine Celtic tale, a large village was especially constructed and excellent local color secured.

Miss Marsh appears as the heroine, Molly O'Connell, and Robert Harron in the role of her lover, Sir Laurence O'Don. The scenes of the story being laid in one of the counties of the Emerald Isle.

## NEW SERIES OF WAR PICTURES

A new series of war pictures, called "At the Italian Front," commenced an engagement at Weber's Theater last week. They were taken by special arrangement with the Italian War Office, and show authentic and highly interesting views of the war along a large expanse of the Austro-Italian front, with thrilling passages of the fighting amidst the peaks of the Alps.

## ANNOUNCES NEW FILMS

Paramount Shows Two Features and Varied Short Subjects on July 3

The Paramount Programme feature releases for the week of July 3 consist of *Blanche Sweet* in Lasky's production of "The Dupe," and Donald Brien in the Famous Players drama, "The Smugglers." The former will be shown on Monday for the first time, and the latter on Thursday following.

The short subjects on the programme are "Munich, the Magnificent," in the Burton-Holmes Travel scenes, Paul Terry's drawing, "Farmer Al Falfa's Watermelon Patch," animated cartoon, and the weekly release of the Pictographs.

## NORA FLYNN, By MARIE DORO

Naughty lady, villain curse. Baby's crying, enter nurse. Husband's coming, better shoot—ready—lights—camera—shoot! Nurse comes down with mother's offspring, opens the curtains—when of all things, sees mamma and villain kiss! "This is one thing we should miss. Daddy's sure to bring a suit." Ready—lights—camera—shoot!

Villain offers bribe of gold—chauffeur asks her what she's sold. "Where's your faith, you blooming brute?" Ready—lights—camera—shoot! See what I got on this here deal—a game, with a duck that ain't even Teal! But, look at the scene. Ain't it a beauty? Ready—lights—camera—shoot!

Awful moment! Wooden duck couldn't save her—rotten luck! Anyway, it's awful cute. Ready—lights—camera—shoot! Mistress cries, "Hide the villain; take him, girl, but don't be willin'." Quick I hear the motor toot! Ready—lights—camera—shoot!

Lover caught her in the hall with her nightie on and all. "Can it be she's disloyal?" Ready—lights—camera—shoot! Nora never was a flirt, yet them swell folks done her dirt. She might have spoke, but she was mute. Ready—lights—camera—shoot! Do not think she's aught, but fine. Remember, she's our heroine. Saves herself and kids to boot. Ready—lights—camera—shoot!

## AID TO "BETTER FILMS"

In an endeavor to assist the movement to provide suitable pictures for women and children, the National Board of Review has compiled a catalogue under the title of "A Garden of American Motion Pictures," which includes most of the best films released during the past year and a quarter. The members of the board believe that by getting their "booklet" into the hands of exhibitors locally and through the country, they will provide an antidote for censorship and help the "Better Films Crusade" to no small extent.

Exhibitors willing to co-operate with the board in this matter can obtain the catalogue from the National Review headquarters, 70 Fifth Avenue, by remitting 10 cents to cover the cost of printing and postage.

## KELLY AND "JAFFERY"

The Frohman Amusement Corporation, in order to secure the services of Anthony P. Kelly to write the Jaffery scenario, had to arrange with Mr. Kelly to give up three scenarios he was working upon, and devote his entire time to "Jaffery." A bonus for this work, and getting out the scenario on time, together with the cost of the rights of the book, have so added to the initial cost of this manuscript, that it was considered one of the largest sums ever paid for a picture scenario.

The Frohman Company has gone to great pains in making the cast and production adequate, and are anticipating exceptional results in the filming of "Jaffery."

## STARS IN SHORT FILMS

The policy of the Selig Company in having its best stars appear in short productions, and thereby making high-class one, two and three-reel pictures is meeting with great success.

Mr. Selig announces the release through General Film on July 3 of "The Return," in three reels, starring Kathryn Williams, "Some Duel," a Tom Mix Western comedy is listed for release July 8. "A Milk White Flag," one of Hoyt's famous satires, will be released in three reels July 10, with Otis Harlan as the star. "Legal Advice," another Tom Mix comedy, is scheduled also for the General Film programme July 15.

## "QUO VADIS" AT GLOBE

"Quo Vadis" was revived at the Globe Theater this week, in conjunction with the Billie Burke picture, "Gloria's Romance." The resurrection of "Quo Vadis" is particularly interesting, for the reason that it claims the honor of being the first "big feature" picture.

**AMERICAN FILM STUDIO**  
the third of the Dramatic Mirror Studio Series by Mabel Condon will be published next week. The Santa Barbara Studio of The American will be featured.

## NEW SERIAL FOR PATHE

"The Grip of Evil" a Serial Based on a Powerful Theme—  
Produced by Balboa and Featuring Jackie Saunders  
and Roland Bottomley

J. A. Berst, vice-president and general manager of Pathe, is responsible for the statement that immediately upon the conclusion of "The Iron Claw," Pathe will release a new serial that will have far-reaching effects from both an entertainment and educational standpoint. It is to be called "The Grip of Evil," and the first episode will be ready for the exhibitor on July 17.

The basic idea for this new serial was conceived by Monty Waldron, a well-known New York newspaper man. The picturization was made by Douglas Brunston, who was largely responsible for the "Neal of the Navy" scenario. The novelization of the picture has been placed in the hands of Louis Tracey, the author of the well-known and much-read "Wings of the Morning."

"The Grip of Evil" has been produced by The Balboa Amusement Producing Company, with Jackie Saunders, heroine of a hundred photoplays, and Roland Bottomley, the well-known young English actor, in the leading roles. The story deals with one John Burton, born a poor man who later inherits millions. With his money comes unhappiness and he sets out to solve the question "Is Humanity in the Grip of Evil?" His quest for the answer takes him into every walk of life, society, politics, the underworld and that which lies between. He bares the sins of mankind as seen in the palaces of the rich and in the hovels of the poor in such a manner as to give the photoplay in which his experiences are pictured every element that leads to popularity and success. It will be in fourteen chapters.

In collating the material for this series the opinions of a large number of the greatest men and women in the United States were obtained and it is the thoughts

of these people which will be unfolded on the screen.

The new series will be advertised even more extensively than has characterized the campaign for previous Pathe serials. This advertising expense will run up as high as half a million dollars and will comprise the most extensive plan of any yet instituted. Following are a few of the daily newspapers throughout the country which have already agreed to run the novelized story of the picture: *Baltimore American*, *Albany Times Union*, *Atlanta Constitution*, *Buffalo Times*, *Butte Daily News*, *Cincinnati Times-Star*, *Cleveland Sunday Leader*, *Ohio State Journal*, *Dallas News*, *Rocky Mountain News*, *Denver*, *Des Moines Register and Leader*, *Galveston News*, *Houston Chronicle*, *Los Angeles Record*, *Louisville Herald*, *New Orleans Sunday Item*, *Omaha Sunday Bee*, *Philadelphia North American*, *Pittsburgh Chronicle*, *Portland Telegram*, *Providence Tribune*, *Richmond Times Dispatch*, *Rochester Photoplay News*, *Salt Lake City Telegram*, *St. Louis Times*, *San Francisco Daily News*, *Seattle Post Intelligencer*, *Wichita Beacon*, and the *Worcester Evening Post*.

The advertisements to which the exhibitors can tie up have been prepared by experts with a view to directing and holding the interest not only of the present motion picture theater-going public but of those who have not yet become film fans. To Serial Publicity Manager G. A. Smith should go great credit for the manner in which he has carried out the new ideas conceived by Mr. Berst and Mr. Seelye, which will be instituted for the first time in this campaign in close co-operation with Messrs. Parsons and Winchester of the Pathe Company.



J. STUART BLACKTON, ALICE JOYCE, AND DIRECTOR EARLE.  
(Talking Over a Scene for "The Battle Cry of War," at the Vitagraph Studio.)

## WITH THE FILM MEN

Chester Beecroft is once more in harness and working day and night getting the new offices of the American Film Company in shape. He has surrounded himself with the same efficient staff which he built up during his connection with the Horsley organization, with Harry Poppe as his assistant.

Charley Poppe's happy smile is being used in the interest of David Horsley these days, for he is now personal representative.

George Magie, one of the best-known men in the picture trade, has opened an office in New York.

"Simon Legree" Burger, sales manager of International, has just returned from another of his famous "hand-shaking" trips.

Wallace Powers, of the "Fall of a Nation" staff, is spending much of his hard-earned salary for wedding presents these days. Not only that, but much of his coin has been spent for car fare to Portland, Me., where he has gone to attend the wedding of his sister and his sister-in-law.

P. A. Prasons has returned from a vacation of a week in the Ramapo Mountains full of stories about the biggest fish of the season. Whether the stories are true or

not, "Pap" brought home with him a renewed supply of "pep," and, Maude Miller-like, much "rustic health."

Bert Adler, who has done some good publicity work for a number of big film companies, has joined the Greater Blache studios as assistant to Herbert Blache. "Bert" admits naively that the job was not tendered to him, but that he went and hunted for it.

Ivy Close, the well-known English actress who has been signed for Kalem, has left for Jacksonville to take up her work in her first motion picture production. Before leaving for the Jacksonville studios, Miss Close spent a week in New York, where, under the guidance of William Wright, she obtained a working knowledge of American customs, including the value of American currency and the art of running a trade paper. In spite of the careful tutelage of Mr. Wright, however, the fair Ivy did manage to exchange a five dollar gold piece for a dish of "plebeian" ham and while Wright was not looking. When she left, "Bill Kalem" retired to his country place in New Jersey for several days to get his nerves in proper shape to attend to routine business.

John F. Skerrett, general manager of the Nicholas Power Company, left last week for a vacation in the mountains. F. J. B.

## EDISON ENGAGES STARS

Ouida Bergere Places Prominent Stars on Long Contracts

The new announcement, through the office of Ouida Bergere, that the Edison Company has engaged Charlotte Walker Conway Tearle and Francine Larrimore to work in several big feature productions would seem to indicate that that company will shortly be seen again among the front rank of active producers.

These stars placed with the Edison Company are only a few of the well-known Broadway players who have been placed by the Bergere organization during the past few weeks and the appended list would seem to indicate an increased activity among the larger producers: Marie Chambers, Vernon Steele, and Fayette Perry have been placed with Famous Players; Hamilton Revelle, Henry Bergman, and Margaret Campbell with Wharton, Inc.; Madeline Travers and Norman Tharp with Astra; William Courtney, Alice Dovey, Macey Harlan, Frankie Mann, Charles Compton, and Claude Flemming with Pathe; Irene Fenwick with Rolfe; Lumsden Hare, E. K. Lincoln, Dion Tittiger and Isabelle Berwin with World, and Sidney Riggs and Jack Sears with C. C. Fields.

## FILM TURKISH ARMIES

Remarkable views of the Turkish armies in action, as well as their leaders, and German officers who helped to shape the Orient into proper fighting trials, will soon appear in the current releases of the Hearst International News Pictorial.

## NEWS NOTES

If you should chance to see Marie Doro busily engaged in making artificial flowers during spare moments, don't jump to the conclusion that she has decided to enter a sterner field of labor. Marie is merely qualifying for her role in the forthcoming production of "The Kid," which William C. De Mille is now directing.

We are informed that a certain party filling the role of judge in the courtroom scene of Lasky's forthcoming picture, "Public Opinion," so strongly resembles the Republican nominee for President that several persons have accosted and told him that he would surely get their votes. Whether he would make-up on these occasions deponent sayeth not. It all depends on the double's political leanings whether he considers this an insult or the reverse.

Juanita Hansen recently encountered poison ivy with disastrous results. Consequently, the heroine of the American serial, "The Secret of a Submarine," is brooding over real, rather than film woes. And those who have undergone a similar experience will agree with her that it is sensational enough in its effects to satisfy the most rabid disciple of realism.

Anita Stewart, in a "suggestive" play, is something that sounds hideously preposterous. Yet, owing to the mistaken genius of a local sign-painter engaged in making a poster for a V. L. S. E. release, the startling announcement was made: Anita Stewart in six immoral acts in "The Suspense." "Immortal" was what the enterprising artist meant to convey, of course, but in spite of his good intentions, it would be advisable for him to steer clear of several of Anita's indignant admirers for a reasonable period of time.

## THE FIRST STEP

(Continued from page 20)

if it fails to become a box-office success or a best seller he is at liberty to try again. But the scenario writer has no such inducement as the rewards of success held out to him. He gets the advance payment, in most cases unattractively small, and that is the end of it. Is it any wonder that the writer of brains and ability refuses to consider the motion picture field except as a means of bringing in a little extra money for the motion picture right to his novel or play, which, nine times out of ten, is not suitable for motion picture production.

Scenario writers, or writers creating motion picture material, must be developed. It is a special form of writing and cannot be acquired at a moment's notice. And the only way to develop them is to make the inducement large enough. All writers are gamblers, they are perfectly willing to gamble with the producer as to whether a picture will prove successful from the box-office standpoint, but they will not gamble unless the stake is large enough to make it worth while. They will not submit to a heads I win, tails you lose proposition.

The Famous Players Company deserves to be congratulated for taking the first step on the road to the acquisition of good photoplay material, but it will realize long before the one thousand one-thousand word synopsis are received that it is only the initial step.

THEODORE OSBORN ELTONHEAD.



A. W. FILSON.  
(Selig Western Company.)

### NEW INCORPORATIONS

ALBANY, N. Y., June 16.—Certificates of incorporation for thirteen newly formed amusement enterprises were filed with the Secretary of State this week. Thomas H. Ince and Al. H. Woods of New York are named as the principal stockholders of The New York Civilization Feature Film Company which has a capital stock of \$10,000 and will engage in a general motion picture business. A complete list of the new concerns follows:

Neptune Motion Picture Effects, Inc., New York City. To manufacture motion picture films, effects, etc.; capital, \$15,000. Directors: Howard Thurston, Beechhurst, L. I., N. Y.; Rialto F. C. Leithold, Bailey C. Elliott, 1400 Broadway, New York City.

Sanger Picture Plays Corporation, New York City. A general motion picture business, to manufacture films and accessories; capital, \$10,000. Directors: William H. Rolston, Eugene B. Sanger, 122 East 76th Street, New York City; Brown Rolston, Plainfield, N. J.

Twentieth Century Film Company, New York City. To produce and exhibit motion picture productions of all kinds; capital, \$1,000. Directors: Louis Weiss, Frederick Beck, Jeanette Pomerance, 220 West 42d Street, New York City.

King Comedy Film Company, New York City. To engage in the motion picture business in all its branches; capital, \$2,000. Directors: Louis Weiss, Frederick Beck, George M. Merrick, 220 West 42d Street, New York City.

Continental Sales Display Corporation, New York City. Motion picture films, devices, and advertising; capital, \$1,000. Directors: Thomas J. Leavins, Nelson Ruttenberg, Julius Sosenko, 165 Broadway, New York City.

New Utrecht Amusement Company, Brooklyn, N. Y. Theatrical and motion pictures; capital, \$3,000. Directors: Samuel M. Shack, Morris A. Vogel, Joseph H. Levine, 60 Wall Street, New York City.

Popular Opera Company of Manhattan, Inc., New York City. To produce and present operatic and other musical performances; also dramatic offerings; capital, \$60,000. Directors: Louis Zuro, Alexander Kobrinetz, Leon Kramer, 626 Broadway, New York City.

The New York Civilization Feature Film Company, New York City. To engage in the motion picture business, more especially to exhibit the film known as "Civilization"; capital, \$10,000. Directors: Al. H. Woods, Martin Herman, Thomas H. Ince, 236 West 42d Street, New York City.

Enterprise Feature Films Corporation, New York City. To manufacture motion picture films, supplies, and accessories; capital, \$500. Directors: Samuel B. Potofsky, Rae Zagon, Emanuel S. Manheuer, 727 Seventh Avenue, New York City.

Barre Animated Cartoons, Inc., Nyack, N. Y. A general motion picture business; capital, \$1,000. Directors: Arthur Rosenbach, Louis Shafarman, Harry G. Kosch, 218 236 West 42d Street, New York City.

Dietrich Amusement Company, Brooklyn, N. Y. Realty construction and music hall proprietors; capital, \$1,000. Directors: Charles E. Parmer, Edwin C. Hill, Edward L. Dilson, 30 West 42d Street, New York City.

Military Movie Target Company, New York City. To manufacture motion picture films and apparatus; capital, \$3,000. Thomas J. Regan, Frank D. Ames, John P. Vincent, 63 East 59th Street, New York City.

The Biddle Publishing Company, New York City. Motion picture films, and accessories; capital, \$25,000. Charles C. Metzler, Earl Swain, Thomas R. Horton, 50 Broad Street, New York City.

The Jesse L. Lasky Company of New York City has filed with the Secretary of State a certificate of dissolution. The concern was capitalized at \$10,000 and was engaged in a general motion picture business. The principal stockholders were Jesse L. Lasky, Blanche Lasky, and Leon HERRICK.

## F. P. OFFERS \$1 PER WORD

### Makes Definite Appropriation of \$100,000 for One Thousand Photoplay Ideas in Form of Synopses—Offer Open to Authors of Recognized Merit Only

The Famous Players Film Company makes a formal and definite announcement that it will pay \$1,000 each for one hundred photoplay ideas, a total investment of \$100,000. The scripts are to be submitted in the form of synopses of about one thousand words each, thus offering the successful authors compensation at the rate of a dollar a word. This offer is not made to the general public, as the company is anxious to receive scripts from authors of recognized merit only. The offer is in no sense a prize contest, but a flat proposition to pay \$1,000 for ideas that are found to be acceptable.

"We have scrupulously avoided the 'prize contest' idea in making this announcement," declared Adolph Zukor, president of the Famous Players organization, "because we consider the contest to be very unfair to the authors who submit scripts on that basis. We are making a flat proposition that we have appropriated \$100,000 for the purpose of acquiring one hundred original scenarios which we consider to be worth \$1,000 each to us. It is a matter of no importance to us whether one writer earns the entire \$100,000, or whether it is divided among one hundred writers. We want the best ideas that money can buy and we want nothing but the best. Therefore, we have definitely committed ourselves to pay \$1,000 each for acceptable scripts, and we will reject everything that does not measure up to our standards. There is no middle ground—it is the best or nothing."

"But since this is not a prize contest,

establishing direct communication with the best imaginative brains of the country with a view to ultimately entering into permanent relations with many of the foremost writers of the period."

"It will not be easy for even the cleverest authors to earn the remarkable rate of a dollar a word which we have offered, for the scripts must meet certain well defined restrictions. We are anxious to avoid lurid dramas of the objectionable sex variety, and we do not want political, religious, or other controversial subjects. We also prefer ideas which are especially suitable for Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Ann Pennington, and our other stars—but we do not insist that the ideas be confined solely to plots necessitating feminine stars. Any really great or unusual plot will be accepted, no matter whether for men or woman stars, provided it embodies an idea which is intrinsically worth \$1,000 to the company."

Although we have restricted our announcement to authors of proven merit, and though the company's history has been linked with the names of such great writers as Hall Caine, William J. Locke, Mark Twain, Anthony Hope, Israel Zangwill, Robert Hichens, Henry Arthur Jones, Clyde Fitch, Richard Harding Davis, and others of equal prominence, nevertheless it can be authoritatively stated that the author's reputation will have absolutely no bearing on the acceptance or rejection of any of the one hundred scripts. Photoplay values are the only essential factors in determining the merits of the ideas.



SCENE FROM "THE GIRL OF THE SIERRAS," WITH ROBERT HARRON AND MAE MARSH (TRIANGLE).

there is no time limit on the submission of the ideas—we are always open to the receipt of scripts until the \$100,000 has been exhausted. Therefore, there is no reason for an author submitting a half-baked idea to us, as writers will have ample time in which to work out their ideas. As each script is submitted to our photoplay department, it will be read and judged on its intrinsic merits without reference to any other proffered idea.

"Though a revolutionary step, the offering of this vast sum for original material is not in any way to be construed as a change of policy on the part of the Famous Players in so far as it affects the adaptation of stage plays and novels. It is simply devised as the most effective means of

"We are excluding the general public because it is our experience that less than one per cent. of the so-called scripts submitted by amateur writers are worth reading. The rest are absolutely worthless and a waste of time. Rather than wade through thousands of samples of that sort of material, we are anxious to confine ourselves exclusively to the works of trained authors."

This unprecedented offer on the part of the Famous Players is a striking commentary on the confidence which it has in the future of the industry. At its present rate of production—forty-eight a year—the scripts purchased from this source alone would provide material for more than two years to come.

### CENSORS AGAIN BUSY

Spokane Passes New Ordinance to Curb Pictures from Giving Racial Offense

SPOKANE, WASH. (Special).—The hand of the censor has tightened its menacing grip. A new censorship ordinance has gone into force to prevent motion pictures from giving racial offense. It provides that all forms of public amusement must be supervised by the censor.

The decrees of the National Board of Review of motion pictures shall in general determine the suitability of films for exhibition here. Eliminations ordered by the National Board must be made in all Spokane films, with a penalty for violation of a fine of one hundred dollars, or twenty day jail sentence, or both. Since the ordinance passed, motion picture managers have appealed to City Commissioner McBroom, but none was present when the ordinance went through. After the council meeting was over, Mr. McBroom stated that he might appoint an advisory committee of citizens to help him in the task of deciding for or against the exhibition of certain films.

### STATE RIGHTS BOUGHT

Bathner Secures "Civilization" for Exhibition in Six Sections of the Country

The state rights of Thomas H. Ince's "Civilization" have been disposed of in six States to H. Bathner, manager of the Supreme Film Company. The territories selected are Minnesota, Wisconsin, Iowa, North and South Dakota, and Montana. The negotiations were begun and concluded in New York, where Mr. Bathner attended the first night of the Ince multiple masterpiece. The purchaser stated that he expected to make over a quarter of a million dollars on the deal, but the sum paid for the state rights was not given out.

### TRIANGLE GETS HUGHES'S STORY

Rupert Hughes's story, "Daughters of Shiloh," will be pictured by the Fine Arts studio. The story appeared in the Saturday Evening Post some time ago and concerns the life of a young country girl who is only able to attain success by dancing. Lillian Gish will play the stellar role.

### FARNUM COMING HOME

#### Popular Picture Star to Make Transcontinental Auto Trip

Dustin Farnum, star of the Pallas Pictures Corporation will start a transcontinental automobile trip as soon as he finishes work in his latest picture, "The Parson of Pannamint," which is now being finished at the company's Los Angeles studios.

The start will be made from San Diego about the latter part of June and the finish will be at Buckport, Me., where the star makes his Summer home, making the route from the most southwesterly to the most northwesterly point in the United States. He will be accompanied only by Tom Kennedy, the puglist.

Dustin Farnum is a well-known motorist as well as picture star, having appeared with credit to himself in several big automobile races on the West Coast. For this trip across the Continent he will use a powerful new Marmon roadster. Realizing that it will be practically impossible for him to make a new record in the matter of total time consumed, because of the many stops he will be forced to make on the way by exhibitors and exchange managers, he will endeavor to beat the record for actual time consumed in making the journey from place to place.

### NEW SCREEN MAKE-UP

The M. Stein Cosmetic Company, who are one of the biggest makers of make-up and toilet preparations in the country, have been experimenting for some time on specialties in the way of make-up powder for screen work, also special grease paints for this purpose. As a result, they have placed on the market their grease paint, No. 27 yellow, their No. 28 orange, and their face powder, No. 16 yellow, all of which are particularly suited for camera work. Photographed with this make-up the actor's appearance on the screen is healthy and natural.

The standard of the articles mentioned is up to the well-known standard of this company's output, which they back up by their guarantee of refund of purchase money, both to their wholesale and retail trade when results are not as advertised.

### NEWS OF THE EXHIBITORS

Louis Maurice succeeded Victor Shitzinger on June 12 as musical director of Thomas H. Ince's "Civilization" at the Criterion. Mr. Ince engaged Mr. Maurice, and he will have entire charge of the musical programme in connection with this production in the East. He was formerly director at the Knickerbocker for the Triangle Company when that theater ran their programme.

The Imperial Theater, Jacksonville, Fla., is closed and remodeling is in full swing. The front will be entirely changed, and the re-arrangement will add greatly to the seating capacity. Mr. N. W. Remond will again manage the new house.

L. D. Joel has opened the Prince, and is personally attending to the management. E. O. UEDERMANN.

RALEIGH, N. C.—The Strand opened its doors to the public June 6 to capacity business, and one of the best programmes seen in the city. This theater is one of the most up-to-date in the Carolina, seating 800, and is fitted with all the modern equipments. This theater is being run under the management of Aronson and Brown, who are veteran managers, and control three other theaters in this city, the Academy of Music, Grand, and Almo.

The management of the Nittany Theater at State College, Pa., have taken over the management of the Pastime at that place and will run them both under the management of Linn Blackford, who has made such a success of the Nittany with the fine Triangle, Paramount and Metro programmes. The Pastime will be overhauled, and will be used for big feature productions. The seating capacity of the Pastime being so much larger than the Nittany is better adapted for the large, higher-priced productions.

The People's at Sunbury, Pa., has been taken over by William Greenough as manager who has obtained the Triangle's and Paramount programmes and is doing a very nice business nightly.

The Martin under the management of Harry Martin at Lock Haven, Pa., with the complete Triangle and Paramount programmes is doing good business nightly.

The Garden under the management of Newton Fredericks is doing fair business with the V. S. L. E., and general film service also at Lock Haven. He has some good bookings for regular shows for next season and expects to give the people of the town some good service in the dramatic line next year at an average of twice a week, running the pictures on the off days.

GEORGE T. BUSH.

### FLORDIA FILM FLASHES

A new motion picture house will be constructed on the site of the present Imperial Theater by the S. A. Lynch Enterprises. This company owns houses in Atlanta, New Orleans, Asheville, and in this city. The Arcade is one of their properties here, and Mr. N. W. Remond has been managing both the Imperial and Arcade and will be the manager of the new house. The construction will be of stone and brick, and will have all modern appliances, with a seating capacity somewhat above one thousand.

# FEATURE FILMS OF THE WEEK

Louise Huff in "Destiny's Toy"—"A Matrimonial Martyr," Beautifully Colored—Victor Moore Has Strong Part in "The Clown"—Lillian Walker in "The Man Behind the Curtain"

## "DESTINY'S TOY"

An Original Five-Part Drama Featuring Louise Huff. Written by John R. O'Brien. Produced by Famous Players Company Under the Author's Direction for Release on Paramount Programme June 18.

Nan..... Louise Huff  
Rev. Robert Carter..... John Bowers  
Thomas Carter..... J. W. Johnston  
Barnacle Joe..... Harry Lee  
Carter Child (later Nan)..... Mary Gray  
Mrs. Calvin..... Kate Lester  
Deputy..... Ed Sturgis  
Rad Riley..... John Dillon  
Mrs. Calvin's Daughter..... Florence Johns  
Mrs. Carter..... Hattie Forsythe  
Tick..... Tammany Young

Author and Director O'Brien has chosen to congratulate himself on his artistic handling of the theme of "Destiny's Toy," as well as the neatness with which he contrived a role particularly well adapted to the charming personality of his clever leading lady. Louise Huff is a very appealing heroine in the present instance, and her success in the part is due quite as much to undoubted talent as to her grace and beauty.

The life of the gangster has been harped upon so frequently of late years in screen productions that it is certain the general public knew a good deal more about the way things go in the underworld than was possible before the films gained recognition under the title of "The Fifth Estate." The natural consequence is that unless "crook types" are well up to the standard established in the minds of the spectators, any picture employing them falls into quick disfavor. Mr. O'Brien has managed to avoid tripping in this matter, for his gangsters are vicious and sinister, as well as natural enough to be thoroughly convincing. Baiting Louise Huff presents a gratifying contrast to these creatures of the inner darkness, and another excellent comparison is found in the squalid haunts of gangdom with the rich interior of the magnificent Carter mansion.

In the beginning of the tale wealthy Thomas Carter loses wife and child in a shipwreck. Unknown to him the child is washed ashore, found and revived by Barnacle Joe, a fisherman, who takes her to his lonely hut. There Nan, as he has named her, grows to maidenhood. Her protector dies and she goes to the great city in search of employment. Evil fortune throws her into the clutches of a crook gang, she falls under the domination of their leader, Deputy, and is initiated into the ways of crime. Thomas Carter has adopted a son, who becomes a minister. The gang lays plans to rob the Carter residence, and force Nan to climb inside through a window and open the door for them. She does so, the crooks enter, but an alarm is given, and all escape but Nan, who is captured by the young minister—the Reverend Robert Carter. Nan tells him her pitiful story, and he insists that she be allowed a chance. He places her with some friends in the country, where she wins all hearts by her beauty and sweet disposition. An attempt to kill Nan by Deputy results in failure, and by virtue of an old scar on her arm she is recognized by Thomas Carter as his missing daughter. The path of the lovers is made smooth by this discovery, and the elder Carter gives the union his blessing.

The photography is especially good. Among some extremely beautiful scenes are the woodland views, the seascapes where Barnacle Joe rescues the child from ocean's grip, and the handsome grounds around the Carter mansion. It is but considering the praise to state that the combination of camera art and brilliant acting places this picture on a level with the best screen productions.

Miss Huff gained a worthy nod of success in the Famous Players film of "The Old Homestead," but she is seen to even better advantage in her latest picture. John Bowers is a very earnest and devoted lover in the role of the youthful minister, and Ed Sturgis makes the most of the opportunities accorded him to shine as an unmitigated ruffian, while the members of his gang are in every way fit companions for their leader. The remainder of the cast furnish capital support, and the swift action of the drama keeps its interest at fever heat throughout the entire performance.

## "A MATRIMONIAL MARTYR"

A Five-Part Adaptation of the Comedy Drama, "A Message from Reno," Featuring Ruth Roland. Produced by Balboa Under the Direction of Sherwood MacDonald, for Release on the Pathe Mac Rooster Programme June 19.

Edna Desmond..... Ruth Roland  
Mrs. Stanley..... Andrew Arbuckle  
Professor Stanley..... Marguerite Nichols  
Phyllis Burnham..... Madeline Parde  
Mrs. Raddy Rayton..... Lillian Bowers  
Alberta Stanley..... R. Henry Grey  
Claret Chetwynde..... Fred Whitman  
Claret Chetwynde..... Fred Whitman

The most outstanding feature of this five-reel comedy drama is the delightfully artistic manner in which it has been hand-colored by the special Pathe process. It is without doubt one of the most beautiful hand-colored films that the screen has witnessed. In conjunction with this fact, the utmost credit should go to the director,

Sherwood MacDonald, for the artistic judgment he has shown in the selection of his locations, for at the time the picture was taken it was not known that it would be colored. These locations, with attractive Ruth Roland as the central feature, were one of the main reasons why the picture was selected to undergo the color process.

They also form one of the main delights of the whole production, for the director has so filled the whole picture with the artistic little things that were it not for these it is doubtful whether the story would be strong enough to make the offering attractive. Realizing the weakness of his story, the director has been wise enough to look around for something else to take its place and found artistic beauty of location.

Ruth Roland, in the leading role, is her usual attractive self, and carries through her whole portrayal with that delightful little poise that has become a characteristic. Andrew Arbuckle fails to make the most of his opportunities as Professor Stanley, and fails to be either amusing or impressive. Marguerite Nichols pleased in the minor part of Phyllis Burnham, and the balance of the cast was capable. The picture was characterized throughout by especially good photography.

The story falls almost entirely to hold the interest, being a typical comedy of errors with little of the comely element. Miss Roland is given an opportunity to play a double role, but fails utterly to flickle the risibles in the many supposedly ludicrous situations. The story also lacks plausibility, for it is impossible to believe that a girl under twenty-one years of age could possibly resemble so closely a married woman with a daughter old enough to be engaged, so that her husband and daughter

wildly applauding the burlesque march of the clown into the open, attended by his comrades, is filmed with remarkable effect. The closeups are particularly well done, and the desert scenes, with the lost prospectors struggling in the sandy wastes of Death Valley, the very acme of realism.

The story is a variation of the eternal triangle with an unusual plot whose strength and pathos never weaken. Piffle, the clown, is entering the arena, when a crippled child—little Jackie LeRoy—falls from his seat beside his father, Judge LeRoy. In the path of advancing horses, Piffle throws himself upon the child's body and shelters him from the trampling hoofs, but is himself badly hurt. The Judge has the clown taken to his home to be cared for. Piffle recovers, but loses his heart to LeRoy's daughter—Milliecent, who is betrothed to Dick Ordway. Ordway, with a friend, goes to Death Valley in search of a copper mine. They are lost in the desert, the friend dies, but Ordway is rescued. Meanwhile the newspapers erroneously announce the deaths of both men. Milliecent, hearing of her lover's death, and realizing that she is to become a mother in the near future, attempts suicide by drowning. She is saved by Piffle, to whom she confides her terrible predicament. The clown thereupon offers to marry her and preserve her secret. An elopement follows and in due time a baby is born. Judge LeRoy becomes reconciled to the pair under the condition that Piffle leaves the circus, and takes a position in a bank of which he is a director.

Ordway returns to learn what has happened, and the Judge agrees to keep Milliecent in ignorance of her former lover's escape from death. Piffle prospers in his new life, and guards Milliecent with chivalrous devo-



C. AUBREY SMITH AND ELEANOR WOODRUFF IN "JAFFREY" (Frelman Amusement Corp.)

would not be able to tell the difference. Life is strange and weird, but not as strange and weird as that. The beauty of the coloring and the artistic judgment shown, however, makes one forget the shortcomings of the story and permits of a thorough enjoyment of the picture.

## "THE CLOWN"

An Original Five-Part Drama Written by Marian Fairfax and Featuring Victor Moore. Produced by Lasky Company for Release on Paramount Programme.

Piffle..... Victor Moore  
Dick Ordway..... Thomas Meighan  
Judge LeRoy..... Ernest Jay  
Milliecent..... Florence Pagnier  
Jackie LeRoy..... Master Jorold Ward  
Bob Hunter..... Tom Forman  
Circus Manager..... Horace R. Carpenter  
Rollo, the Strong Man..... Wallace Pike

This romance of the saw-dust ring provides Victor Moore with a vehicle peculiarly well suited to the versatile talents of the popular comedian. Nor is it merely as a wearer of the cap and bells that he adds lustre to his already brilliant reputation. For in "The Clown" while Mr. Moore enlivens his surroundings by scintillations of that delightful brand of comedy which has made his name a household word throughout the country, yet the dominant note of the role is one of deep tragedy, and while the jester smiles we feel that his heart is breaking.

Life under "the Big Top" has never been screened under happier auspices. One sees the performers in their dressing rooms, as well as emerging into the arena and the mysteries of makeup art are shown in varied detail. The piece is directed with faultless skill and the photography of as high a grade as experience and painstaking care could make it. The views of the circus tent, with the crowd of spectators

tion, although aware that he can never win her heart, and remains her husband in name only. Three years later Ordway and Milliecent meet and mutual explanations are given. Piffle overhears their conversation and resolves to give her freedom. He leaves their home at night leaving behind him a note in which he assures her that she can easily obtain a divorce on the grounds of desertion, and goes back to the circus. His last act of supreme self-sacrifice done, he is seen in the tent "making up" for his part, while outside crowds of merry children laugh gleefully and await the entry of their favorite. One sees Piffle winking in a brave effort to keep back his tears and waving at the little ones, while he consoles himself with the thought, as per subtitle—"Gee, all the children in the world are my friends."

There are some tremendously powerful situations in the play, not the least dramatic being the scene in which Milliecent attempts to drown herself, and in tragedy-despair tells Piffle the reason for her rash act. Another intensely gripping incident is the unexpected meeting between Milliecent and Dick Ordway after years of separation. On both these occasions Florence Pagnier, as Milliecent, is wonderfully impressive in her emotional outbursts of remorse and passion. Thomas Meighan plays the role of Dick Ordway in forceful and artistic fashion, and in fact, the entire cast is remarkable for its excellent work.

As Piffle, Mr. Moore has given the screen a characterization which deserves a prominent niche in filmland's hall of fame. Under his skillful treatment the personality of the simple-hearted, lovable clown becomes a perfectly natural creation certain to win the sympathies of motion picture patrons wherever he makes his appearance. The human interest touch, earnest, appealing, and free from mawkish sentiment is in evidence all through the production, which can be listed as a distinct triumph for the Lasky Company.

## "THE MAN BEHIND THE CURTAIN"

A Five-Part Original Drama Written by Minnie Krakauer. Featuring Lillian Walker and Produced by Vitagraph Company under Direction of C. J. Van Deusen for Release on V. L. S. E. Programme June 19.

Edna Hall..... Lillian Walker  
Harry LeLand..... Evert Overton  
Perkins..... Temple Saxe  
Mr. Gardner..... William Dunn  
Mr. Stanhope..... John Costello

"The Man Behind the Curtain," contains all the elements required for the making of a sensational drama, a sufficiently perplexing murder mystery, an innocent heroine upon whose shoulders suspicion of having committed the deed weighs heavily, a couple of shrewd and unscrupulous villains, and over all an atmosphere of suspense which keeps interest in the story alive up to the final reel.

The plot introduces Edna Hall, a young and pretty orphan, who, visiting the Stanhope mansion in search of employment, finds its mistress stabbed to death in her apartment. Behind a curtain she catches sight of a hand that drops a dagger. A man makes his appearance and tells the terror-stricken girl that while he believes her innocent of having participated in the murder, it would be difficult for her to escape conviction if arrested. He advises her to flee, and she does so, leaving behind her certain clues, among other things a valuable pearl ring has been stolen by the assassin. As she leaves she is seen by the butler, Perkins, and is also observed by Mr. Stanhope while passing through the grounds, as he enters his home.

Edna obtains a position as governess in another family. A child in her charge plays truant one day and drifts in the course of racing motorboats in a skiff. The child is rescued by Harry LeLand, a wealthy young man, who meets Edna, falls in love with and marries her. Fate ordains that when her husband takes her to his home she recognizes the house as that in which the murder was committed. Harry LeLand turns out to be a son of Mrs. Stanhope's by a former husband, Perkins, the butler, recognizes Edna, and proceeds to blackmail her. LeLand accidentally discovers his wife's complicity with the butler's demands for money and Perkins denounces her as the woman who was present the day of the murder. Mr. Stanhope, just back from Europe, also recognizes Edna as the girl who passed him in the grounds when his wife was slain. LeLand, half convinced of his wife's guilt, turns her into the streets. The girl sees the mysterious Gardner, the man who advised her to flee from the scene of the murder. Thereupon she does a little detective work on her own account which eventually results in the clearing of her name and reunion with LeLand. Gardner is captured and convicted, while Perkins meets death in an attempted burglary.

Although the probabilities are slightly strained in the piecing together of the foregoing sensational incidents, yet the net result is a melodrama of considerable power. Lillian Walker has seldom been seen to better advantage than in her portrayal of Edna, the lately accused heroine. Her best work is in the scenes with Perkins, the oily and scheming butler who holds her life's happiness in the hollow of his hand. Temple Saxe in the role of the stung and coldly calculating Perkins, presents a capital study of that decidedly detestable character, and William Dunn is equally effective as the mysterious and murderous Gardner. Harry LeLand, as depicted by Evert Overton, gives an admirable performance which is in every way worthy of Miss Walker's finished acting in the feminine lead; and John Costello finds the part of Stanhope well adapted to his talents.

The photography is well up to the usual high standard of the Vitagraph studios. There are numerous deep sets in evidence, handled with unerring judgment and artistic skill. Rich interiors and fine lighting effects help to make this picture a noteworthy production, and especial mention should be made of the excellent camera work in the filming of the motor boat race scene, with its thrilling rescue of the child by the hero.

## "THE TWO ORPHANS"

A Three-Reel Re-Issue. Produced by Selig. Released June 12.

"The Two Orphans" well contrasts the manner of producing pictures of three years ago with that of to-day. Although the acting has not changed during that time, the scenery and the photography differ vastly. It does not ring true. It is artificial, and the fact cannot be denied. The players are among some of the best-known of the present day, among them are: Winifred Greenwood, Adrien Kress, Kathryn Williams, Myrtle Stedman, T. K. Carrigan, Charles Cary, Lillian Lightfoot, Lightfoot Stark, and James O'Brien.

Alfred Hamberger, one of the best known exhibitors of Chicago, has formally opened a V. L. S. E. theater in the Windy City at 624 Michigan Boulevard. The theater will play the V. L. S. E. features exclusively, and was opened with the Essanay production of "Sherlock Holmes," with William Chittie in the leading role.

## TULLY LOSES SUIT

Well Known Dramatist's Suit Against Triangle Settled Out of Court

Richard Watson Tully's suit against the Triangle Film Corporation, charging infringement of the copyright law, has finally been settled out of court in favor of the defendants. In his complaint Mr. Tully alleged that the Triangle picture, "Aloha Oe," interfered with his copyrighted rights to "The Bird of Paradise," which was produced in New York several years ago, with Laurette Taylor in the stellar role.

Mr. Tully applied for a temporary injunction against the Triangle Corporation as far back as last December. Final arguments on the merits of the case were never heard. After innumerable delays a special performance of "The Bird of Paradise" was given by a road company at the Hudson Theater on April 21 for the purpose of permitting Supreme Court Justice Mayer, the attorneys for the Triangle Corporation, and for Mr. Tully and his attorneys to view the production. Immediately after its conclusion the screen production of "Aloha Oe" was viewed at the projection room of the defendants. A date was set in May for Justice Mayer to hand down his decision, but before that date the attorneys for the plaintiff asked leave to discontinue the suit, and this permission was given upon the payment of all cost by the plaintiff.

## RIALTO SCORES NEWS FEAT

The Rialto Theater deserves congratulation for the speedy manner in which they obtained pictures of the graduation exercises at West Point last Tuesday. Managing Director S. L. Rothapel and a crew of photographers returned late in the afternoon with complete negatives of the whole ceremony, including the presentation of diplomas by President Wilson. A record breaking job at the laboratory followed and the prints were ready to show at that evening's performance.

A denial is made by the management of the Rialto that Hugo Rosenfeld, its musical director, who arranged the musical accompaniment for "Macbeth" in collaboration with S. L. Rothapel, will conduct the orchestra at the Gaiety Theater.

## ACTIVITIES AT PALLAS STUDIOS

Another new building in the shape of a storage house for paints and oils is being added to the group at the Pallas studios. The building will be fireproof, and will be so located that the efficiency of the scenic studio will be greatly increased. Sets are also being built for "Nell of Thunder Mountain," starring Vivian Martin.

Two new additions to the roster of players include Walter S. Frederick, who has been seen in Triangle productions recently, and Pomeroy Cannon also recently in Triangle productions.

## NEW PICTURE CO. AT NIAGARA FALLS

The Niagara Falls Motion Picture Company, a newly incorporated concern with a capitalization of \$100,000, has established a studio at Niagara Falls. The officers of the concern are: President, R. F. Douglass, president of the Mutual Sales Company, Buffalo; vice-president, A. L. Larson, Curtiss Aeroplane Company, Buffalo; secretary, Frank M. Joslyn, secretary of the Public Service Commission, Buffalo; general manager, W. Y. Kinleyside, Buffalo; treasurer and director, Joseph Roscoe Mayer, M. A., Harvard; property manager, Frank E. Ellise; head cameraman, Wallace Williamson.

The company is to produce religious, educational, historical, travel subjects, and high-class comedies. A historical feature on Niagara Falls to consist of seven reels will be started at once. The studio of the company is nearly ready, and work on the first production will start soon. About fifty actors and employees are on hand. The executive offices are in the Root Building, at Buffalo, N. Y.

## "DON," NEW PATHE STAR

Pathe believes that "Don," the clever little dog appearing in many episodes of the "Who's Guilty?" series, has been seen by more people than any other dog in the world. He is a three-year-old collie, well marked, and with a particularly intelligent face. Recently while waiting for the sun to shine Director Larry McGill, of the Arrow Company, and Justus Barnes, the dog's owner, got together and figured out "Don's" footage. He has appeared in 118 scenes, making about 3,500 feet of negative, and on the basis of one hundred prints to each negative, this makes 350,000 feet of "Don" in action during the last three months. His latest appearance is in "Truth Crushed to Earth," in which he gets his master into a lot of trouble.

## ACTOR WINS SCENARIO CONTEST

Henry Diamant was declared the winner of the St. Louis Times scenario contest, which closed May 31. In his youth he was a well-known juvenile actor and playwright, writing and acting under the "nom de plume" of Martin Hayden. It was in "Held in Slavery," written by himself and in which he played the leading role, that caused Charles Frohman to give him an important part in "Thermidor," with an all-star cast, including Forbes Robertson, Frederick Bond, James Young, Jameson Lee Flinn, Thomas Wise, and Elsie De Wolf. He is now president of the St. Louis Commission Company.

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## William J. Locke

## STAR LIONEL BARRYMORE

Lionel Barrymore and Marguerite Skirvin are scheduled to appear in a five-part photoplay entitled "The Quilter," produced by Rolfe and listed for release on the Metro programme July 10. It is a drama with an Arizona setting, written by Isola Forrester, and directed by Charles Moran, assisted by P. Thad Volkman. Among those supporting the principals are Edward Brennan, Paul Everton, Charles Prince and Julius D. Cowles.

## GAUDIO JOINS METRO-YORKE FORCES

The Metro-Yorke forces have received a valuable addition to their ranks in the person of Antonio Gaudio, formerly chief camera expert of the Universal. He will go to California with Harold Lockwood and May Allison. Henry Otto, who is directing the two stars in question, is responsible for

## NILES WELCH

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## PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES, CAL., June 13 (Special).—S. S. Hutchinson said goodbye to Santa Barbara and his American film plant there, and has returned to the East. The West Coast will not see him again until September.

William A. Tedmarsh is doing some notable work as Satsuma, the Jap, an important character in the American Company's serial, "The Secret of the Submarine."

William Farnum has contracted a severe cold, with pneumonia threatening. He was about to commence work on Henry Christeen Warnack's story, "Through the Flames," when the attack developed itself. Oscar Apfel will direct Mr. Farnum in the Warnack vehicle.

William Clifford, the handsome and talented star of the Horsley studios, is doing some of the best work of his career, and is becoming a great favorite upon the Mutual programme.

Anna Luther, of the Fox Company, has had such strenuous work in the picture just completed that her physician ordered "forty-eight hours in bed."

Upon completion of his next picture, entitled "Through the Flames," under the direction of Oscar Apfel, William Farnum will go to the Eastern Fox Company. Mr. Apfel is in communication with a number of noted players in all parts of the country, hoping to find some one to take Mr. Farnum's place, under his able direction, in the Western studios.

Charlotte Burton entertained twenty-three guests at dinner one night last week



Mozzine, Chicago.

BESSIE EYTON.

Selig Star, on Her First Visit to New York.

In her Santa Barbara home. The party was in honor of Helen Rossen, of the "Flying A." After the dinner, the guests went dancing at the Ricon.

Mr. Franklyn Ritchie, of the American Film Company, has bought a home in Santa Barbara, with a wonderful view of both ocean and mountains. Mr. and Mrs. Ritchie are having the house remodeled, according to the hospitable and artistic instincts of both, and a week-end at home to their various friends in Los Angeles and Santa Barbara is being planned for an early date.

P. G. Lynch, manager of the American Film Company, is again at his busy desk in Santa Barbara, after ten pleasant days of vacationing.

Myrtle Stedman has just completed her multiple-reel, "The American Beauty," directed by William D. Taylor. Adelaide Woods distinguished herself by capable support.

George Periolat impersonates what is generally known as a genteel heavy in "A Man of the World," in which Vivian Rich and Alfred Voshburgh appear.

Charles Ray, hero of "The Coward" and other lince successes, has hit upon the idea of wearing a monogram on the left sleeve of his shirts, and his director, Charles Miller, seized upon the monogram for a bit of "close up" comedy.

William Duncan, Western Vitaphone luminary, was arrested as a suspicious character one recent evening. He put on six heavy sweaters and was doing a five-mile spurt, when motor policemen grabbed him. One held him while the other trailed back to see if any one was chasing him, who remarked as he moved away "Goel! He sure does look tough!" Mr. Duncan tried to explain, but the custodian dryly replied, "Aw, I never saw you in pictures!"

Henry King was ungallant enough to win the free-for-all swimming race from Ruth Roland, while first honors in the ducking

contest went to Myrtle Reeves. Thus Balboans disport between "shots."

Armed with ukeleles and singing "Aloha," Helen Holmes and the Signal Company have returned from Honolulu, where something unusual in pictures was secured.

Jack Sherrill made a flying visit to the Pacific Coast studios, terminating his tour of pleasure at the American Company at Santa Barbara, and accompanied by his mother, returned East. More than one flattering offer was made Mr. Sherrill to tarry and earn some West Coast money, but "Jack" got lonesome for the Eastern Broadway. However, he promises to return at some later date.

Nell Shipman journeys to San Francisco this week to do some big final water scenes in the Vitaphone feature, "Through the Wall." Miss Shipman has refused many stock offers since her splendid work in "God's Country—and the Woman," and will only appear in special features hereafter.

Raymond Wells has been engaged by the Universal Film Manufacturing Company to assume the direction of little Lena Baskette, the wonderful child actress-dancer, in a series of Egyptian dancing pictures, the most of which will be filmed in the desert country.

Howard Hickman has given a "mustache party" to celebrate the fact that his upper lip adornment has reached the strenuous age of twelve months without nourishment.

William F. Russell, star of the American Film Company, lost twelve hours of valuable sunlight in Los Angeles last week by a severe attack of ptomaine poisoning, and his temporary headquarters at the Hotel Stowell was besieged with anxious inquiries.

Al Christie appears bashful when it comes to talking business, being content to wear the halo as director of the Christie Comedies, but his recent changes in filmdom indicate that he has an acute eye to banking results as well.

The American Women's Film Company, of Los Angeles, a California corporation, got into difficulties with the Labor Commissioner for unpaid salaries, and a warrant is out for some of the officials. Members of the company were injured recently when a touring auto skidded over an embankment.

The William F. Russell Company has completed the fourth of the William Russell productions, entitled "The Man Who Would Not Die." Work was begun by this company in Los Angeles last week on the fifth Russell feature, "The Torch Bearer," by Arthur H. Goodin.

### Among the Photo-Playwrights

Henry Christeen Warnack has disposed of a feature story to William Fox, in which William Farnum will star.

The American Film Company has secured a five-reel society drama from Nell Shipman as a starring vehicle for William F. Russell.

Edward A. Kaufman, author of "Soul Mates" and other noted successes, has decided to make his permanent home in the West Coast colony.

Gilbert Edward Murdock, author of many film successes, has entered his latest story in the William A. Brady contest, after first placing a reserve valuation on it.

Frank Condon, after disposing of a number of his stories to the Los Angeles film producers, took a hurried trip to New York, after purchasing a "nook" among the Hollywood hills.

William Huribut finds it difficult to construct photo-dramas fast enough to supply the demand for "big stuff." His latest effort has just been purchased by the Fox Company.

Henry Rucker, the new writer for the Saturday Evening Post, states that his entire output is available for screen purposes.

"Cupid Wins the Handicap" is the title of a "characteristic comedy" by Mabel Condon. Her last success, "The Man Who Would Not Die," has been filmed by the American Company. It gives William F. Russell a splendid starring part in a dual role.

William G. Colvin, associated with Oliver Morosco for the last three years as stage-manager of the Bank and Morocco theaters, has added to his bank account by disposing of some excellent comedy scenarios.

George R. Wallace, well known to the exhibitors of Eastern Pennsylvania, has been appointed manager of the Wilkes-Barre office of the Uniform Film Company, with offices at 35 So. Pennsylvania Avenue.

J. W. Binder, former executive secretary of the Motion Picture Board of Trade, has packed his steamer trunk and sailed for Europe.

Bill Barry is sales manager for the new Frank Powell productions.

### "CASEY AT THE BAT"

A Five-Part Picturization of the Famous Poem of the Same Name, Featuring De Wolf Hopper. Produced by Triangle-Fine Arts, Under the Direction of Lloyd Ingraham from the Scenario by William E. Wing. Released July 2.

Casey ..... De Wolf Hopper  
His Sister ..... Kate Toncray  
Her Daughter ..... May Garcia  
Gilman ..... Carl Stockdale  
Judge Blodgett ..... William H. Brown  
His Daughter ..... Marguerite March  
Her Sweetheart ..... Frank Bennett  
The Politician ..... Frank Lawler  
Casey's Brother-in-Law ..... Bert Hadley  
The Doctor ..... Hal Wilson  
Casey's Admirer ..... Frank Hughes

The little rube town, with its baseball team and its rivalry with neighboring towns, is known to every reader of American literature and every traveler. It is this small-town atmosphere which pervades the entire production of "Casey at the Bat." It is almost unbelievable that this atmosphere, with all its gentle humor, could be so successfully transmitted to the screen. The story in itself, unlike the poem, is more pathetic than comic, and, when combined with the eccentricities of the small-town people, it offers a most appealing and entertaining picture. The characters are so unique, yet true to life, that the production can be justly called a character study of country life. There is the village hero, the mighty slugger, Casey, who works in the general store. De Wolf Hopper is an amusing figure in the role of Casey. Big, ponderous, and slow, he is typically the rube. His manner of serving the customers and delivering the goods serve to accentuate his awkwardness and kindheartedness. In fact, all through the picture Casey is a person who gains and holds our sympathy. In the supporting roles better types would be hard to find. Carl Stockdale looks, as well as acts, the part of the general storekeeper, Gilman Tall, angular and uncouth in this part, he gives just the necessary touch of hardness to it to make it convincing and realistic. Even the old doctor, whom we only catch a glimpse of, is a regular village quack. Marguerite March as the young heiress is pleasing, and Kate Toncray does most creditable work as the sister to Casey.

The picture version is more complete than the poem in that it tells why Casey fans out at the crucial moment. A harbinging of bad news comes to the grounds, and the opposing pitcher will lose the girl he loves if he loses the game, so the tender-hearted Casey strikes out and casts himself outside the pale of village society. The story is slight, yet it rings true with the possible exception of a few events preceding the final game. If the bets on the outcome were not so big and the villains not quite so deep-dyed, it would be easier to believe that they really belonged to the peaceful little community. The story is so well known that there is no need to tell again.

Director Lloyd Ingraham is deserving of especial credit for his masterful staging of the production. The locale is most accurate, and he has made the most of all the big scenes, especially in regard to the placing and acting of the people. The baseball games are excellent, and there is just enough of them shown to make things interesting. A feature also deserving of special comment is the excellent placing of the camera in the taking of the larger perspective scenes. This is especially noticeable in the slews of the baseball games. Throughout a high standard of photography is maintained.

### "THE PROMISE LAND"

A Three-Part Drama Featuring Marguerite Clayton and Bryant Washburn. Produced by Essanay for Release on the General Film Programme, June 17.

David Hunter ..... Bryant Washburn  
Margaret Jamison ..... Marguerite Clayton  
Charles Griswold ..... Edmund F. Cobb

That the "promise land" is to be discovered near at hand rather than at the rainbow's end is the theme of "The Promise Land," one of the best of the recent Essanay short-reel productions. A small country town is the locale for a most pleasing story which is in large part a dream. A country lass is in love with the ambitious drug clerk, but she is dissatisfied with her surroundings and a traveling salesman gains her interest. However, she dreams of an unsatisfactory marriage with him, and as a result goes back to the drug clerk. The dream is so well placed and handled that it in no way detracts from the natural climax, as the story without it would not be intensive enough to lead up to any great dramatic heights.

The rural atmosphere pervades the majority of the scenes, and it is most faithfully reproduced. Seldom have we seen a more finished production than this. A short prologue and an epilogue are especially deserving of comment. They are not only effective but the few short scenes are decidedly pictorial in their composition. There are also a number of excellent dissolve effects and the photography is consistently good.

The simple triangle gives the three major characters ample opportunity to do some fine acting, and they have fully measured up to their responsibilities. The director is also deserving of great credit for the capable manner in which he has turned out such a finished production, which is delightfully entertaining.

### "SONNY BOY FAMOUS CHILDREN PICTURES"

Three Single-Reel Comedies Featuring Willie Johnson. Produced by the Tefft Johnson Film Corporation.

These three single-reel comedies are such a refreshing change from the usual run of motion pictures that they will without doubt please everyone who sees them. Children always have a certain appeal and in these pictures it is especially emphasized by the naturalness of the situations and the realistic playing rather than acting, for it appears to be more like play to the youngsters than work. With the exception of Mr. Johnson and Miss Kelly, who play the parts of the father and mother, the cast is composed entirely of children.

The first picture has to do with the Sonny Boy who is refused a baseball suit by his father. Going to sleep he dreams of it and he becomes the hero of the team, also winning the love of his little sweetheart. Everything seems perfectly natural in the picture and artificiality is marked by its entire absence. Sonny Boy champions the cause of a little colored girl in the second picture and is sent home from school. He is found hiding in the barn with his companion for which he barely escapes a whipping. This is probably the best of the three. It certainly is the most whimsically humorous. The darkies themselves and the goats fairly breathe humor. The third of the series concerns a dog show. Sonny Boy hears his father talking about it. As his dog is not entered in it he determines to arrange a show and with a number of his friends all the dogs in the neighborhood are captured and entered in the show.

While the stories are trite these three pictures are among the most entertaining of any recent releases. The photography is good and the direction is that of a man who practically established his reputation on his work in children's pictures.

### "THE INVISIBLE DESTROYER"

The Ninth Episode of "The Mysteries of Myra." Produced by the Whartons and Released by the International Film Service.

The ninth episode of this psychic is one that will prove decidedly interesting to those who are willing to take all of its technical points for granted. If there were less technicality regarding thought concentrators, mediumistic tables and mind writings, the clearness would probably be enhanced, as the plot itself is strong and interesting, besides having considerable suspense. The story has to do with the attempt of the Devil Worshipers to stop the beating of Myra's heart by thought concentration. With a good subject, Dr. Alden discovers what is causing Myra's gradual death. By hypnotism he nullifies the thought waves and concentrates them in a Leyden jar to use them against those from whom they emanate. To protect himself from these waves the high priest goes into a leaden cell, but he steps out of it for a moment and is overcome by the bottled energy. Myra, through the efforts of Dr. Alden, is thus saved.

All the details are psychically correct, and to obtain the desired results some unique effects in photography were used with great success. Throughout the entire two reels there is marked care in direction shown by the exactness of every detail whether technical or not.

### "THE UNMASKING OF DAVY"

The Sixteenth Episode of the Iron Claw. Produced by Edouard Jose for release by Pathe.

With plenty of thrills and further involvement of the identity of the "Laughing Mask," the sixteenth episode is one of the very best of the entire series. At the end of the previous episode practically everyone thought that Davy was the "Laughing Mask," but here as the detectives are about to arrest him as that mysterious personage, a voice is heard and the "Laughing Mask" is seen while Davy is held by the officers. A big thrill is furnished by the speeding locomotive running over the embankment, taking with it the henchman of Legar, who has the stolen securities in his possession.

In this episode, Legar attempts to secure some of his ill-gotten gains which have been buried and the "Laughing Mask" secures a paper containing certain instructions. In doing so he is wounded in his left hand, Davy later turns up with a wound in the same hand and of course he is thought by all to be the "Laughing Mask." Even Margery reproaches him for denying it. Legar's henchman is discovered trying to recover some of the stolen goods and he sends a boulder rolling down the hill but Davy stops it in time to save the oncoming party.

ORDER the July 1st issue of THE DRAMATIC MIRROR from your newsdealer. Read The American Film Studio, the third of our Studio Series, by Mabel Condon, Los Angeles representative of The Dramatic Mirror.

## Vitagraph Blue Ribbon Features

"THE MAN BEHIND THE CURTAIN"—In Five Parts—with Lillian Walker and Evert Overton.

"THE SUSPECT"—In Six Parts—with Anita Stewart.

"THE LAW DECIDES"—In Seven Parts—with Dorothy Kelly, Bobby Connelly and Harry Morey.

"GOD'S COUNTRY AND THE WOMAN"—In Eight Parts—with Nell Shipman, George Holt and William Duncan.

"SALVATION JOAN"—In Seven Parts—with Edna May, "The Belle of New York."

## Selig Red Seal Plays

"THE VALIANTS OF VIRGINIA"—In Five Parts—with Kathlyn Williams, Edith Johnson and Guy Oliver.

"INTO THE PRIMITIVE"—In Five Parts—with Kathlyn Williams and Guy Oliver.

"AT PINEY RIDGE"—In Five Parts—with Fritzi Brunette.

"THE CYCLE OF FATE"—In Five Parts—with Bessie Eyton, Edith Johnson and Wheeler Oakman.

"UNTO THOSE WHO SIN"—In Five Parts—with Fritzi Brunette.

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### "Sherlock Holmes"

### "The Valiants of Virginia"

### "Those Who Toil"

are but forerunners of a general list of dramatic offerings, charged with an interest and intensity that will transcend any other attractions.

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## Lubin Sovereign Plays

"THE LIGHT AT DUSK"—In Five Parts—with Orrin Johnson.

"THOSE WHO TOIL"—In Five Parts—with Nance O'Neil.

"LOVE'S TOLL"—In Five Parts—with Rosetta Brice and Richard Buhler.

"THE FLAMES OF JOHANNIS"—In Five Parts—with Nance O'Neil.

"DOLLARS AND THE WOMAN"—In Six Parts—with Ethel Clayton and Tom Moore.

## Essanay Features

"ACCORDING TO THE CODE"—In Five Parts—with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.

"THAT SORT"—In Five Parts—with Warda Howard and Ernest Maupain.

"SHERLOCK HOLMES"—In Seven Parts—with William Gillette.

Burlesque on "CARMEN"—In Four Parts—with Charlie Chaplin.

"THE HAVOC"—In Five Parts—with Gladys Hanson.

## V. L. S. E. Inc.

### LOEW GETS ANOTHER THEATER

Acquires Triangle Lease of Knickerbocker and Will Show Vaudeville and Pictures

Marcus Loew has acquired the unexpired lease of the Triangle Film Corporation on the Knickerbocker Theater, at Thirty-eighth Street and Broadway, having taken possession on Thursday, June 1, and will open the theater shortly thereafter with a vaudeville policy somewhat similar to that presented in other Loew theaters in New York.

This will give Marcus Loew his third theater in the Times Square district, his other two being the American at Forty-second Street near Eighth Avenue and the New York at Broadway and Forty-fourth Street. It will be his fourth theater directly on Broadway, the other three being the New York, the Circle and the Lincoln Square.

Loew is not prepared at present to state when he will open the Knickerbocker. Workmen will start Monday to alter the theater to make it conform with the Loew idea of what a vaudeville house should be.

### INTERNATIONAL NEWS'S FIRST RELEASE

In its first release the International Weekly News Pictorial shows an excellent series of pictures of current news events throughout the world. Political occurrences of the past week, the war in Europe, and other big happenings in the United States all have their place. Everything is concise and the picture is one of the most interesting of the weeklies. With a world wide staff of cameramen and correspondents the International Weekly will cover everything of importance that happens throughout the world.

The educational feature of the International Film Service this week is views of one of the largest duck farms in the East. These pictures, taken on Long Island, are picturesque as well as instructive. Intimate views of the care and treatment of ducks and the hatching of ducklings are shown.

### S. O. S. CALL FOR LITERARY AID

The Atlas Motion Picture Company of 109 Smith Building, Detroit, Mich., is in the market for clever, original, single reel comedies with plenty of action. The work of experienced writers is desired, but Editor E. Lynn Summers, states that script sent by novices in the art of scenario writing will also be given careful attention and quick decisions rendered in each case. The prices paid for MS. will be according to their value.

### STARS MISS WILLIAMS

Kathlyn of "Adventures" Fame Takes Lead in New Selig Red Seal Release

"The Valiants of Virginia," a Selig Red Seal five-part picture, starring Kathlyn Williams, will be released on the V. L. S. E. programme June 26. The drama is an adaptation of Hallie Erminie Rive's novel bearing a similar title.

The scenes are laid in the old South and include some exquisite examples of the photographic art. Miss Williams is cast for the role of "Shirley Dendrige," a Virginia maid. In her support are such well-known favorites of the screen as Guy Oliver, Arthur Shirley, James Bradbury, Frank Clark, Al W. Wilson and others. The play abounds in thrills and romance, and a love story develops that holds its interest from the first to the final stages of the drama.

### TRIBUTE TO MISS CONDON

A reception and party in honor of Mabel Condon, the Mirror's coast correspondent was given by Franklin and Mrs. Ritchie at their residence, 122 West Valerio Street, Santa Barbara, California, one night last week. All the leading people of the American studio, of which Mr. Ritchie is a shining light, were present, and contributed to the gaiety of the occasion. The affair was pronounced a decided success and a graceful, well-deserved tribute to Miss Condon's excellent work on behalf of the players of the silent drama.

### THREE REELERS FOR GERTRUDE MCCOY

The pronounced success scored by Miss Gertrude McCoy in the Gaumont five-reel feature, "The Isle of Love," has influenced General Manager F. G. Bradford of the Gaumont Company to present Miss McCoy in shorter features for the benefit of those exhibitors who are not booking five-reel photoplays during the Summer season. Four manuscripts have already been prepared for her. The first picture will be "Gates of Divorce." This is now in work, and will be released July 20. It will be followed two weeks later by "The Wonderful Desire." The third photoplay has been written by Renold Wolf. The fourth has been selected, but will not be announced until later in the month.

Last Tuesday night Company F of the Seventh Infantry, tendered a dinner to Adjutant-General Stokesbury at the Murray Hill Hotel, and adjourned in a body after the dinner to see "How Britain Prepared."



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## REVIEWS OF FEATURE FILMS

### "THE APOSTLE OF VENGEANCE"

A Five-Part Original Photoplay by Monte M. Katterjohn. Produced by the Kay-Bee Company and Released by Triangle. Featuring William S. Hart. Released June 11, 1916.

David Hudson, William S. Hart, Mary McCoy, Nora Thomas, Tom McCoy, Joseph J. Dowling, Martin J. Hudson, Joseph J. Dowling, William S. Hart, Joseph J. Dowling, Elsie Hudson, Joseph J. Dowling, Joseph J. Dowling, Joseph J. Dowling.

"The Apostle of Vengeance," with William S. Hart in the title role, is a picture laid in the Cumberland, that fascinating range of mountains of which so many weird and strange stories are told. The sets and exterior used in producing the film are in keeping with the scene of the drama, and the characters are exceptionally well drawn. The direction has been admirable, and the photography and lighting effects are good.

Mr. Hart in the role of a Yankee raised, though Southern born, minister, in whose veins runs the fire and heat of the South, is convincing and at all times interesting. We fancy that Mr. Katterjohn had Hart in view when he wrote his scenario, for there are few other men that are capable of lending such strength to the character as does Mr. Hart. Fanny Midgley as "Marnie" and head of the Hudson clan gives a thoroughly realistic, natural and finished characterization of the "mountain woman." Nora Thomas as Mary, a member of the McCoy clan, is sweet and demure, but her carefully combed curls would lead one to believe that she had just stepped from the parlor of Mrs. Louisa. As one of the Hudson clan Jack Gilbert is very much a mountain youth, and Marcel Stafford is sweet and sincere. The remainder of the cast strikes upon an agreeable note, with one exception, the portrayal of "Old Man Hudson," bespeaks of New England, which of course is out of keeping with the other characters.

It is not until he receives news of his father's death at the hands of the McCoy, and his mother wounded, that the Southern blood and loyalty to his "folks" seethes through the breast of David Hudson, who has been raised in Vermont, as a minister, under the chaperonage of an aunt. David Hudson returns to the "valley of hate," not to avenge, but to unite the discordant families. He is turned from his mother's house when it is discovered that he will not aid in "wiping out" the rival clan, the McCoy. David builds a shack, after the mountain fashion, and there he lives. On Sundays the little grave adjoining his "house" is filled by those who come miles to listen to his urgent appeal that they should love their neighbors. When Tom McCoy, drunk from the effects of "moonshine," attacks Elsie Hudson, David's sister, it is here that he begs the Lord excuse him from the pulpit, and seeks out Tom. Even among the "sinners" there is a sense of chivalry, and when Tom asks that his father hide him he is turned from the house. In a ravine Tom and David meet and fight, but when McCoy pleads "for God's sake" not to kill him the wrath of David subsides.

At the prayer meeting in Parson's Grove the two families "shake," and with that clasp the fires of hate are forever extinguished. F. S. Jr.

### "THE PRIMA DONNA'S HUSBAND"

A Five-Part Picturization of the Play of the Same Name. Produced by the Triumph Film Corporation. Under the Direction of Julius Steger and Joseph A. Golden, and Starring Holbrook Blinn.

Henry Vale a musical director, Holbrook Blinn "Kitty North," his wife.

Kathryn Brown-Decker Constantine their daughter, Clara Whipple Philip Morton, Walter Hitchcock Mrs. Howard, Marie Reichardt Sherman Forbes, Fred Esmeiton.

"The Prima Donna's Husband," with its ably interpreted roles, would be considerably more interesting if its plot had more depth and its characters were shown in a gradual psychological development. The story itself is true worn, but it has redeeming features in that some original twists have been introduced in its involved development. Great lapses of time are passed over with a title and all the smaller humane incidents are totally eclipsed by major events. A touch of real mother love, parental yearning in the convict father's heart or some real sympathy for the unloved child would have done much toward making the picture realistic. The director in the effective handling of the big scenes seems to have lost sight of these small but pathetic stirring qualities. The story is in part in narrative form, as the convict Vale dreams of the occurrences that led up to his incarceration, his marriage, the singer and finally the killing of the man who was leading her astray.

The prison scenes are good and Holbrook Blinn does some especially good acting in the duty lit cell when his past life haunts his sleeping hours. His thoughts wander to the daughter, Constantine, who, practically abandoned by her mother, lives with an old aunt until the latter's death. Constantine's marriage, the death of her husband, the longing of her mother to see her, and the pardoning of the father lead up to the plainly discernible ending, a reunion.

Kathryn Brown-Decker gives a most convincing portrayal as the cold and selfish



SCENE FROM "THE APOSTLES OF VENGEANCE" SEELIG RED SEAL.

prima donna who forsakes all for art's sake. She is impressive and is just the type for such a role. As her husband, whose jealousy sends him to prison, Holbrook Blinn is very acceptable. The supporting cast accredits itself very well in the minor roles.

Little fault can be found with the settings. The theater scenes and those of the lonely farmhouse are exceptionally good, and the photography on the whole is up to the average. S.

### "DIANA, THE HUNTRESS"

A Three-Part Drama Featuring Baroness Lewitz and Paul Swan. Produced by Pictograph Under the Direction of C. G. Allen and Colored by E. B. Hochstetter. Released by Unity.

Diana, Baroness von Lewitz, Apollo, Paul Swan, Pan, Lord Braham, Latona, Grace Osborne, Juno, Mary Navarra, King Cadmus, Frederic Osborne, Endymion, William Schely.

"Diana the Huntress" is an exceptionally picturesque production. The scenes of the dances, Apollo ascending to his throne, and Diana driving to the moon are especially beautiful. The story has little or no plot, but the picturesqueness of the settings make it an altogether attractive and appealing picture. The Grecian dancing also adds considerably to the effectiveness of the production. In fact it is one of the most beautiful classical productions of Grecian mythology that we have seen with hardly a semblance of the modern in it.

The characters as well as the story follow the Grecian myth very closely. Diana, one of the immortals, is assigned with her companions to their various spheres by Jupiter. Diana leaves the moon to visit her nymphs on earth. Acton interrupts her bath during the visit, and is changed into a stag and killed by the hunters. Endymion awakens earthly love in Diana and she takes him with her on her return to the moon.

Baroness Lewitz fully comes up to our ideal of the beautiful Diana and Paul Swan as Apollo and Pan has ample opportunity to display his graceful dancing. Florence Fleming Noyes and her pupils are most delightful nymphs and their dancing is far above the average seen in motion pictures.

The film is colored after the Russian style and it is a fine example of artistic hand-coloring which shows up very effectively on the sharp and distinct scenes. S.

### FOOL'S GOLD

A Three-Reel Comedy-Drama Released by Essanay June 16.

"Fool's Gold" is nothing new or exceptional. It is the old, old story of a wife of a wealthy man falling into gambling and the usual methods of getting out of debt. Nevertheless, the story will interest many. It is very well presented. The settings are typical and the photography good.

Nell Craig plays the part of the woman who is easily led and who falls into debt caused by excessive gambling. Darwin Carr portrays the role of Mr. Rowe, the unsuspecting husband, in a convincing manner, and Patrick Calhoun essays the part of the tempter. He leads Mrs. Rowe on and then proceeds to teach her a very good but expensive lesson. She decided to give her expensive diamond in payment of her debts, but Calhoun does not want that, suggesting other means of payment. Just at this time the detectives rescue Mrs. Rowe, who have been trailing Calhoun for some time.

Nell Craig plays her part well and Patrick Calhoun is a type that fits the part to perfection. The supporting cast is well up to the usual standard. S.

❑ THE MYSTERIES OF MYRA is now in its eighth week. Bookings on this feature series continue to pour into our exchanges.

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❑ WITH THE AMERICAN ARMY IN MEXICO is the title of the only authentic Mexican pictures. This single reel feature was taken by Tracy Mathewson, staff photographer now with the Punitive Expedition in Mexico. Tracy Mathewson is the only authorized photographer with this expedition. ❖ ❖ ❖

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## GENERAL FILMS

## "THE MUSIC SWINDLERS"

Episode No. 14 of "The Social Pirates."  
Written by George Bronson Howard, Produced by James W. Horne for the Kalem Company and Released on the General Film Programme June 23.

Mona ..... Marian Sals  
Mary ..... Ollie Kirby  
Professor Herman ..... Frank Jonasson  
His Aide ..... R. L. Dell  
Carson ..... E. Forrest Taylor  
Winnie ..... Priscilla Dean  
Mary's Supposed Father ..... Edward Clisbee  
Grant, reporter ..... R. E. Bradbury

Mona and Mary undertake the exposure of a familiar type of crook who deserves punishment of severe nature. Through pity for Winnie, one of Professor Herman's victims, they lay a trap for that artful fakir, who cheats hard-working girls out of their hard earned money by enthusiastic talk of the wonderful voices they possess, and the glorious future which awaits them. Mary starts a course at the professor's institute. She wins her way into his graces, and induces him to aid her in a scheme to swindle Mona and the latter's supposedly wealthy friends. The professor, of course, walks into the trap, but not until various dramatic and exciting events have taken place.

Both Marian Sals and Ollie Kirby succeed in maintaining an atmosphere of tense interest all through this episode. Their support is adequate at all stages of the little drama. Frank Jonasson offers a very convincing villain in the role of the professor. Priscilla Dean is pathetic and capable as Winnie, the victim of Herman's wiles, and the cast as a whole deserves high praise. James W. Horne directed the sketch with his wonted care and ability, and the photography is excellent.

## "HER GREAT INVENTION"

A Single-Part Original Comedy Written by Samuel J. Taylor Featuring Rose Melville. Produced by the Kalem Company Under the Direction of Robert Ellis for Release on the General Film Programme June 23.

Sis Hopkins ..... Rose Melville  
The Great Inventor ..... Richard Purdon  
His Daughter ..... Mary Kennedy  
Her Lover ..... Arthur A. Berston  
Lot's Wife ..... Olive West

This comedy gives Rose Melville some of the best opportunities for exploiting the adventures of "Sis Hopkins" that have come to her in the films. There is a touch of originality and freshness in the story that renders it unique among screen comedies.

A logical promise leads up to the fact that Sis believes she has a sure method of rendering gunpowder harmless. Her idea consists in shaking salt on the explosive, and she feels certain that she will be able to at least stop the European war. She meets Louie (Cheesecake), who has just escaped from Bugenville. Louie admits that he is not only a great inventor, but the world's greatest in that particular line. Louie aids her willingly in trying out the new scheme—and the result may be easily guessed. There is a wealth of joyous tangles in the course of the one reel, and Louie's role is a fitting companion to that of the redoubtable Sis. Others in the cast give the principals good support, and the photography is well up to the usual Kalem standard.

## "SETTING THE FASHION"

A Single-Part Original Comedy Written by Samuel J. Taylor Featuring Rose Melville. Produced by the Kalem Company Under the Direction of Robert Ellis for Release on the General Film Programme June 30.

Sis Hopkins ..... Rose Melville  
Jasper Janitor ..... Henry Murdoch  
Madame Piche ..... Olive West  
Max, the mail man ..... Frank Minney

The plot of "Setting the Fashion" is especially well adapted to Sis Hopkins's peculiar abilities for mixing matters up. Through a freak of circumstance Sis is left in charge of the town's most fashionable hair-dressing parlor. There is only one mode of doing up the "crowning glory of woman" known to Sis, and as the keeper of the shop is supposed to be an authority on the subject, the society ladies with one accord adopt the pig-tail fashion as set forth by the hair-dressing artist. One of the most amusing scenes shows a fashionable dance, with practically all the feminine guests wearing the "Sis" pig-tails. The net result is a comedy that vies with its predecessors of the Hopkins adventures in point of clean fun of the farcical type. Frank Minney, Henry Murdoch, and Olive West give Miss Melville splendid support, and the direction is capably handled by Robert Ellis.

## "WHEN OPPORTUNITY KNOCKS"

A Single-Reel Comedy Featuring Ethel Teare. Produced by the Kalem Company Under the Direction of Harry Millarde for Release on General Film Programme June 28.

Ethel ..... Ethel Teare  
Reggie ..... Victor Rottman  
Sam ..... Freddie Franklin  
Mrs. Summerson ..... Myra Sterling

In this clever little comedy Ethel Teare

is presented as a pretty young artist, with a willing darky servant rejoicing in the name of Sam. The latter misinterprets her order to "subjugate" an annoying singer. Sam discovers that the dictionary defines "subjugate" as—"to bring into the dominion of." Therefore, he follows out his instructions with solid fidelity by forcibly bringing the singer, "Victor," into Ethel's apartment with embarrassing results. The plot abounds in comic absurdities, all of which, however, are so ingeniously wedged together as to appear convincing. Ethel handles the mirth-provoking situations with her usual energy and talent, while Freddie Franklin makes a capital study of the darky role. Victor Rottman and Myra Sterling render splendid support in their respective parts, and Harry Millarde's clever directing keeps the picture up to the high artistic level of all the Ethel Teare comedies.

## "THAT LONELY WIDOW"

A Single-Reel Kalem Comedy Featuring Ethel Teare. Written by S. A. Van Dett and Produced by the Kalem Company Under the Direction of Harry Millarde for Release on General Film Programme June 21.

Dolly ..... Ethel Teare  
Jack ..... Jack Dermott  
Ethel's Father ..... Gus Leonard  
Ethel Teare continues to greet us in

roles that allow her to look her captivating prettiest. In "That Lonely Widow," she appears as a particularly alluring member of "The Fourth Estate." She is sent on an assignment to interview a lonely widow who has advertised for a mate. As might be expected, the bewitching reporter is mistaken for the widow, and a crusty old suitor leads her a merry chase. Jack, who has been assigned to the same story, enters into the tangle of humorous incidents that make the comedy one of the best Ethel has yet figured in. Harry Millarde directed the picture with his usual success, and the photography is of excellent grade.

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Margaret Campbell (Wharton)  
Adalaide Prince (Cort)  
Clarence Handyside (Woods)  
Alfred De Camsey (Woods)  
Lillian Berlin (Woods)  
Olive Wyndham (Stock)  
Reginald Denny (Stock)  
Irene Fenwick (Rolfe)  
Robert Elliott

Madeline Traverse (Astra)  
Wm. Courtney (Pathe)  
Alice Dovey (Pathe)  
Lumsden Hare (World)  
Macey Harlam (Pathe)  
E. K. Lincoln (Paragon)  
Sidney Riggs (C. C. Fields)  
Jack Sears (C. C. Fields)  
Conway Tearle (Edison)  
Francine Larrimore (Edison)  
Dion Titherage (World)  
Norman Tharp (Astra)  
Frankie Mann (Pathe)  
Chas. Compton (Pathe)  
Isabel Berwin (World)  
Fayette Perry (Famous Players)  
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"The Absentee," featuring Robert Edsons  
"The Failure," featuring John Emerson  
"The Lamb," starring Douglas Fairbanks  
"Daphne and the Pirate," starring Lillian Gish  
"The Martyrs of the Alamo," all star cast  
"Double Trouble," starring Douglas Fairbanks  
"Sold for Marriage," starring Lillian Gish  
"The Bouncer," starring Douglas Fairbanks

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Charles M. Searcy

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## REVIEWS OF FEATURE FILMS

### "BROKEN FETTERS"

A Five-Part Original Photodrama, Written and Directed by Rex Ingraham. Produced by the Bluebird Company, Featuring Violet Merserau. Released July 3, 1916.

Mignon (as a child)..... Kittens Richerts  
Mignon (grown up)..... Violet Merserau  
Foo Shai..... Frank Smith  
Lawrence Demarest..... William Carwood  
Hong Hie..... Charles Francis  
Chang..... Charles Fang

The great gates of Mukden smile upon our monuments of granite and seem to whisper to themselves, "we are satisfied." The Altar of Heaven, mighty in its reverence to the Above and the Ming Dynasty that founded it, stands mute and awe-inspiring to those who would climb upon the outer walls to gaze upon its shimmering azure tiles. Thus are we introduced to the possibilities to follow.

As an author, Rex Ingraham has constructed an interesting drama, and he has faithfully produced it, as director. Mr. Ingraham has thrown to the windy elements all doubts as to the possibilities of creating an Oriental atmosphere upon Occidental soil. From a production standpoint, there is little to criticize; Mr. Ingraham knows his Chinatown, and has carried out to a fine degree of detail his ambitions to make Chinatown scenes and interiors look like Chinatown.

Miss Merserau is attractive, though she overdoes at times the simplicity she is expected to display in the role of Ming Ti. As Foo Shai, the Cantonese, Mr. Smith's portrayal is a delight. His is the most striking characterization of such a role that we have seen. Even to the holding of a cigarette, Mr. Smith is Chinese. At no time does he lose the magnificent moments of his own creation. He is really the star of the production. William Carwood is pleasing, and Charles Fang is both clever and natural. The remainder of the cast lend excellent support, and as types are well chosen.

The story is not novel, but it is interesting throughout. Ming Ti, (Mignon), when very young, lost her father, who was the Consul at Hong Kong. Upon the shoulders of a benevolent and doting Mandarin falls the task of raising the girl. Ming Ti's school room is the Garden of Wonderful Flowers, and here, upon the knee of the Mandarin she is taught the Three King Classics and the Sciences of Confucius. Life in the garden is pleasant, yet Ming Ti yearns to gaze upon the great America. Frostrating herself before Buddha, Ming Ti prays that she may go to that land of the Western Devils. Foo Shai, wandering in the Garden of Wonderful Flowers, hears her wish. He tells her that she shall go, and with him she deserts Hong Kong and is soon bound for America. Foo is a slave dealer and smuggled in a barrel Ti is brought to Chinatown. An artist sees her, and she sits for a picture. Love springs up between the two, and Lawrence offers to buy her. Foo will not sell.

Attiring himself in the most glorious robes in his possession, Foo attacks Ti, but is repulsed with the threat that Ti will cast herself from the window. Later he makes another attack upon Ming Ti, but she flees to the temple room where sits the patient Buddha. Again she is caught in Foo's arms, but Chang, loyal to Ming Ti, stabs him.

Lawrence secures her release, but the girl decides that she wishes to return to the Middle Kingdom and to the Garden of Wonderful Flowers where sits the sad Hong Kee.

Mr. Ingraham has achieved something worthy in the production of this picture, and we hope it will be followed up by other productions as good. The photography is good, as are the lighting effects. The Bluebird Company persists in applying inappropriate titles to their productions, thus creating false impressions. "Broken Fetters" is a very poor caption for a drama containing so much beauty and atmosphere.

F. S. Tr.

### "THE UNBORN"

A Five-Part Original Drama by George Elliott, Jr. Featuring Gertrude Bondhill. Produced by Kulee Features Under the Direction of Otis B. Fair for Release on State Right Basis by Lee Kugel.

Nancy Lee..... Gertrude Bondhill  
Dick, her son..... Wharton Jones  
Richard Greenville..... Elinore Jackson  
Bernice Hamilton..... Bert Merket  
Dr. Ahlbad..... Esther Hough  
Mrs. Hamilton..... Victor A. Stewart  
District Attorney.....

Dealing with the much discussed subject, birth-control, "The Unborn" handles it in a most unobjectionable manner. The picture has been produced to serve a moral purpose, and as such it is an excellent and vivid preaching, as well as an interesting and entertaining production. It strikes at the root of an evil and frankly shows the truth. In doing so it makes a production especially enlightening for parents. We cannot say that it would be advisable for children to see it, and the producers also view it with this liberal attitude.

An illegitimate child forms the basis of the story and malpractice aids considerable in developing a fitting climax, as well as arousing the question as to who is guilty, the doctor or the father, the latter escaping without blame, while the former goes to prison.

As the story goes a wealthy young man, Richard Greenville, gains the love of a young country girl, and after she has given everything for him, he leaves her and goes to the city, where he later marries a social butterfly. Nancy follows him to the city and a child is born. A few years later through an accident the boy is left without known kin. Greenville's wife refuses to bear a child, so he adopts the newsboy, Dick, who later proves to be his own child. He saves his father's life when Dr. Ahlbad, who is convicted of malpractice, attempts to kill him.

On his deathbed the boy forgives his father. The story is somewhat rambling, but some momentous situations are nevertheless developed. Gertrude Bondhill dominates all of these big scenes either as the mother or as Dick. Her acting is excellent, but is too obviously feminine to play the part of a boy. If a boy had been used for the role of Dick he would probably be a more realistic character. The supporting cast handles the various roles creditably. The settings are adequate and the photography is fair.

### "GLORIA'S ROMANCE"

"Hidden Fires," a Two-Part Episode in the Kleine Serial, by Mr. and Mrs. Rupert Hughes, Starring Billy Burke.

A most unique and pleasing surprise opens this chapter. It is a re-introduction of the principal characters by Miss Burke in a sort of a short prologue. This is decidedly novel and gives those who have not seen the previous episodes a chance to learn something about the people that are to be seen on the screen. However, the introduction of this prologue just before the opening scene showing Gloria in danger of death, is to say the least disconcerting.

The story develops slowly in this chapter and on the whole it is light in tone. Miss Burke is still the charming, captivating Gloria. In a dream, while she is convalescing, Gloria dreams of her marriage to Freneau. Some mighty good effects have been obtained in the dream by means of double exposures.

Gloria seems to convalesce in a most entertaining manner. At this time her brother receives a letter stating that his wife is fond of Freneau. David determines to test his wife. Freneau who is afraid to break with his wife, Lois, determines to deceive Gloria, who has now begun to notice the unhappiness of Dr. Royce.

The settings, acting and photography in this episode are well up to the standard set in the previous chapters.

S.



SCENE FROM "SOLD OUT," AN EPISODE IN PATHE'S "WHO'S GUILTY" SERIAL.

## IN THE PICTURE STUDIOS

STANTON WHEATCROFT, paying more attention to a lady than the straight and narrow path, walked right against a tree the other day in Fort Lee. A pleasant laugh from the lady, who was going in the opposite direction, was all the recompense that he received for a bruised face.

H. C. HOLAH, of Pathe's Chicago news staff, scored a record beat in connection with the Chicago preparedness parade. At 5 o'clock, an hour before the parade was finished, the pictures of the first part were being shown in the Pathe Weekly at the Pastime Theater.

HERMAN WOBBER, general manager of the Progressive Motion Picture Company, Western distributors of Paramount pictures, on a recent visit to New York declared that soundness of the theory of better pictures and longer runs is being firmly established in the West, where the era of prosperity is just becoming evident.

THEA BARA recently proved to a number of clubwomen that she is only one-third vampire. She astonished them to such an extent that they hardly recognized her in the roles of a daughter of the regiment and a Quaker maiden, so in order not to disappoint them she appeared in the guise of the famous vampire.

VALKYRIEN, the Danish star, is now working in a picturization of Henrik Ibsen's "The Lady from the Sea."

FLORA MACDONALD, who created the role of Angela Benda in "The Fall of a Nation," has volunteered as a recruit for Miss Candace Hewitt's preparedness camp at Erskine, N. J.

JUNE CAPRICE recently trimmed a hat for herself and, being an artist of no mean ability, painted some figures on it, but alas, when the rain came the scenes in mottled array were transferred to her face in various shades of blue.

ASHTON DEARBOLT drove from Santa Barbara to Los Angeles Saturday night, a distance of 105 miles, in two hours and fifteen minutes. His start was from the American Film studio and his destination the Hotel Stowell. The car he drove was William F. Russell's Premier roadster, which was one of the Decoration Day entries in the Ascot Speedway race, held by prominent photographers for the benefit of the Actors' Fund.

LENA BASKETTE played an important part in the incident which is going the rounds of the studios crediting a guest at the Venice Hotel with the charitable act of contributing a half dollar to the hat and pennies of a supposedly blind violinist led by a ragged little girl. The girl was Leon Baskette, the beggar was H. F. Crane, the director Jacques Jaccard, the picture the first of the "Dollars and Cents" series, and the kind lady one to whom the art of taking motion pictures was a foreign one.

ANNA LUTHER has spent the last two weeks on the Mojave Desert and on a southern California ranch in the making of the Fox feature, under Richard Stanton's direction and in which Miss Luther is playing the lead.

NELL SHIPMAN, of the Vitagraph company, has leased a Hollywood bungalow for her father and mother, who have moved to California from their home in Seattle, Wash.

KATHLYN WILLIAMS is in New York on her first vacation in seven years. She arrived here last week and will return to the Coast on the twenty-seventh of June.

GERTRUDE MCCOY is working in a series of three-reel features being produced by Gaumont. The first one is called "The Gates of Divorce."

HELEN HOLMES has returned from Hawaii where scenes for "The Diamond Runners" were taken. The picture will be released as a five-reel feature by Mutual.

ART ACCORD, of the American, has fully recovered from his recent injuries sustained in the filming of "Sandy, Reformer," when his mount fell on him.

GERTRUDE ROBINSON was recently the hostess to a party of her fellow Gaumont players. A number of them failed to ap-

pear for work the next day. Miss Robinson at first claimed the honor for cooking the viands.

CHARLES PRINCE, while hoofing it three miles to the hotel in the filming of "The Quitter" at Delaware Water Gap in his Western sheriff's costume, was mistaken for the real thing by a number of auto speeders.

DIRECTOR EDWIN CAREWE's artistic tastes do not run along the lines of baby pinks and pale blues. The painters had recently given his private office a coat of the former color which so irritated him that it had to be changed to battleship gray.

BILLY JACOBS, four years old, is a most precocious youngster, and has been "working" in the movies since he was a year old. He appears in the Selig Red Seal V-L-S-E play, "The Valliants of Virginia," taking a very important role.

CHARLES CHAPLIN is now at work on his third Mutual feature, the name of which as yet is undecided. In this release, the famous laugh-maker will be seen in the role of an itinerant musician, in which the violin, which he plays so well and an accordion furnish the chief music. Edna Purviance, Eric Campbell, Leo White, Charlotte Minneau, and the other members of his company appear with him in this production.

DUSTIN FARNUM has returned to the Palace Pictures studios in Los Angeles after a short vacation upon the completion of "David Garrick," and has commenced work on his next vehicle, "The Parson of Panamint." This subject has been taken from the story by Peter B. Kyne which appeared in the *Saturday Evening Post* and gives an exact account of conditions in the "mushroom" mining towns of Nevada forty years ago.

EDITH STOREY, of the Vitagraph Company, has again taken up her Summer residence at Northport, L. I.

MARY ANDERSON entered the Ascot automobile race for the benefit of the Actors' Fund, but the crowd swarmed around her little roadster to congratulate her that she was unable to continue.

LUCILE LEE STEWART, the new Vitagraph star, has been elected the president of a tennis club at Bay Shore, L. I. Miss Stewart organized the club, which supersedes the Winter bowling club at Bay Shore.

ANITA STEWART is overjoyed at the thought of playing the lead in a picturization of Robert Chambers's novel, "That Girl Philippa," which the Vitagraph Company will produce in the near future.

JOYCE FAIR, the thirteen-year-old Essanay star, has her first "grown-up" part in "The Chimney Sweep."

MARGUERITE CLAYTON is playing the lead in Essanay's five-part drama, "According to the Code."

MARY CHARLESON has been engaged by Selig and her first picture will be "The Prince Chap."

VICTOR SCHERTZINGER, who composed the score for "Civilization," is in Chicago, where he will conduct the orchestra at the premiere of "Civilization," at the Grand Opera House.

FAY TINCHER has started work on a new comedy picture for Triangle under the direction of Edward Dillon. The scenario is by Anita Loos.

BESSIE EYTON made her first trip to New York with the Selig "Prince Chap" company. She complained that she did not have time to see the city, but she expects to return for a longer visit in the near future.

LILLIAN GISH has begun work on her next Triangle picture. William Christy Cabanne is directing it.

BESSIE LOVE as "Briar Rose," in her next feature, is a little waltz with overalls and a semi-masculine make-up.

NORMA TALMADGE and TULLY MARSHALL make their next screen appearance in "The Devil's Needle," a five-part Triangle production.

GRACE CARLYLE has joined the Morosco forces and will make her initial appearance in "An International Marriage."

## Are You Running Triangle Plays?

The richest man, the biggest store, the most successful merchant has from the dark ages been the one with sufficient foresight to pick out the leader in the manufacture of the articles sold over his counter, and to then tie up with this concern as its authorized representative, thereby cashing in on the value of the manufacturers' good will and trade-mark.

And this same rule applies to the business of exhibiting motion pictures. The most successful and prosperous theatres are the ones that tie up with the recognized leader in the production of photoplays—with the concern whose pictures have by their merit alone won a reputation for the highest quality.

This is the reason the number of Triangle theatres throughout the country have been constantly increasing. Seven months ago the exhibitor was not positive just how the public would receive Triangle productions. Now experience has proved not only that the public wants Triangle Plays, but that it is willing to pay real money to see them.

And so if you are an exhibitor and are not already running Triangle Plays, why don't you, too, make an effort to arrange for their presentation at your theatre. A line for information regarding their presentation would be the first step in the inauguration of a good business policy which has been tried for years and never failed.

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A true advocate of Preparedness is himself Prepared, he endeavors to set an example, to practice what he preaches!

William N. Selig, a year ago, advocated the Preparedness cause in Movieland. He also started to Prepare in every meaning of that word. He prepared his best Directors, his highest-salaried players, his strongest stories!

And during the past six months the Selig business has trebled through General Film Service. Preparedness meant cracker-jack service, it meant that the best of Selig stars would appear in gilt-edged plays of one, two and three reels.

## "THE RETURN" "SOME DUEL"

produced by T. N. Heffron, from William E. Wing's scenario, features **Kathlyn Williams** and an all-star supporting cast. is the first of the **Tom Mix** shorter length Western comedies to be released through General Film service.

The Selig-Tribune, released every Monday and Thursday, is always prepared with the latest of news pictorials.

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Director Gen.

## FEATURES ON THE MARKET

DATE	PRODUCER	PLAY	STAR
June 1	Lasky	The Gutter Magdalen	Fanny Ward
June 5	Famous	The Evil Thereof	All Star Cast
June 8	Morocco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Silks and Satins	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff
June 19	Lasky	The Clown	Victor Moore
June 22	Famous	Susie Snowflake	Ann Pennington
June 26	Famous	The World's Great Snare	Pauline Frederick
June 29	Pallas	The American Beauty	Myrtle Stodman
July 3	Lasky	The Duke	Blanche Sweet
July 6	Famous	The Smugglers	Donald Brian
July 10	Lasky	The Selfish Woman	Wallace Reid and Cleo Ridgely
July 13	Pallas	Davy Crockett	As done by Frank Mayo and Dustin Farnum
July 17		The Dream Girl	Mac Murray

DATE	PRODUCER	PLAY	STAR
June 5	Lubin	Those Who Toil	Nance O'Neill
June 5	Vitagraph	The Destroyers	Lucille Lee Stewart
June 5	Vitagraph	Kernel Nutt's One Hundred Dollar Bill	Frank Daniels
June 12	Essanay	That Sort	Wanda Howard, Ernest Maupain, Duncan McIlree, and John Lorenz
June 12	Vitagraph	The Redemption of David Darcay	James Morrison
June 12	Vitagraph	Kernel Nutt's Musical Shirt	Frank Daniels
June 10	Vitagraph	The Man Behind the Curtain	Lillian Walker and Evert Overton
June 10	Vitagraph	Kernel Nutt Flirts with Wife	Frank Daniels
June 26	Selig	The Valiants of Virginia	Kathlyn Williams, Arthur Shirley, Edith Johnson, Al. W. Fison, Guy Oliver, Billy Jacobs, and Harry Lonsdale
June 26	Vitagraph	The Shop Girl	Edith Storey and Antonio Moreno
June 26	Vitagraph	Kernel Nutt in Mexico	Frank Daniels
July 3	Lubin	The Light at Dusk	Orrin Johnson
July 3	Vitagraph	The Conflict	Lucille Lee Stewart
July 10	Essanay	According to the Code	Lewie S. Stone, Marguerite Clayton, E. H. Calvert, and Sydney Atsworth
July 10	Vitagraph	Fathers of Men	Robert Edison and Naomi Childers
July 17	Vitagraph	Tarantula	Edith Storey and Antonio Moreno

DATE	PRODUCER	PLAY	STAR
June 5	World	His Brother's Wife	Ethel Clayton and Carlisle Blackwell
June 12	World	Perils of Divorce	Edna Wallace Hopper and Frank Sheridan
June 19	World	In Boheme	Alice Brady
June 26	World	What Happened at 22?	Frances Nelson and Arthur Ashley
July 3	World	The Crucial Test	Kitty Gordon
July 10	World	The Story of Susan	Clara Kimball Young
July 17	World	Friday the 13th	Robert Warwick

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## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Albert S. LeVino wrote an interesting article in THE DRAMATIC MIRROR recently on "Plagiarism vs. Coincidence." He remarks on the strange coincidence that Irvin Cobb and he hit on the same idea and cited Cobb's story, "Field of Honor," as the example. In the course of his well prepared article Mr. LeVino says: "It cannot be successfully denied that there is altogether too much stealing of plots in the motion picture business. This will be eliminated in time as a better and more properly trained class of writers is employed. The venerable hacks who so long have done business will soon have to give way to men and women taught and trained in the successful writing of dramatic stories." There is nothing new under the sun, and that includes plots, whether for motion pictures or otherwise. In our experience we have noticed many strange examples of literary coincidence and any scenario editor of wide experience can recite such incidents by the hour. Just the same it is easy to detect and out and out case of plagiarism, provided the editorial reader has a thorough education in literature.

### One Favorite Method

For a time those dishonest in a literary way were partial to the *Saturday Evening Post* stories and boldly grabbed off the plots from week to week, sending them to the motion picture editors. It was necessary for the manufacturers to engage people to read the *Post* and other current magazines. This method of attempted plagiarism has fallen into disfavor because those who have tried it finally came to realize the uselessness of it all. But here is one favorite method of plagiarism, and a particularly skillful one. Unscrupulous writers who think more of the check than of honor have been delving into the books and novels of authors who have passed away, stealing ideas and rewriting them into scenario form. Only recently we saw a comedy filched from Artemus Ward, and situations from Thackeray's "Vanity Fair" were cribbed for a big scene in a recent movie manuscript received by a certain editor. William N. Selig purchased the motion picture rights to Anna Katherine Green's "The Millionaire Baby," originally printed as a serial story in the *Ladies' Home Journal*. When the picture was filmed and about to be released, along came a five-reel scenario, the plot almost word for word taken from "The Millionaire Baby." When the author's attention was called to the fact, he claimed he had never heard of the original story. However, a photoplay author is supposed to be intelligent and well grounded in English literature, and if this writer had never read or even heard of Anna Katherine Green and her stories the best advice would be to take a special course in reading.

### Editors Chary

Wise editors of photoplays are chary of buying scripts from unknown authors and the reason is this: "Safety First!" So frequently a plot comes in, nicely prepared and bearing all the earmarks of professionalism, only to be discovered that the plot was originally evolved by Edgar Allen Poe, or Robert Louis Stevenson, or, maybe, Sir Walter Scott. Plots of Scott have been stolen, brought up to date and carried to market, and incidents from Dickens's "Our Mutual Friend" were redressed into a story and it appeared on the screen. The stuff had gone through the editorial readers, etc., and the plagiarism was not detected until the drama had been advertised. One editor works on this theory: "When a good plot comes in from some personage I have never heard of, I send it back with a nice letter asking for other work. If the submissions continue very good, I study the plots carefully to see if they are original. When I make up my mind that they are, I start to buy. My experience with this unusually good stuff in the past is that it has been filched. This may bring a storm of opposition onto my head, but—experience is a dear teacher! No matter how well read an editor may be, no matter how cautious, he must be con-

tinually on the alert—on the defensive, as it were—for many unfortunate occasions can be cited where film manufacturers have been victimized by unscrupulous writers, the story filmed at great expense, and then visions of lawsuits, settlements out of court with the real author, the owners' of copyright, etc. Every film manufacturer has been up against this proposition and the slogan now is 'Safety First.' I can say that it is not always thus. Work from unknown writers has proven honest and talented work. Just the same, however, this is the exception and not the rule." And while along this line of thought we recall the fact that the editor of a leading monthly magazine was recently victimized when he published a story from an unknown author, only to find that it was stolen word for word. The plagiarist was prosecuted. It is true, but the prestige of the magazine suffered.

### Exception Taken

We must take exception with Mr. LeVino's statement which we publish above to the effect that there is altogether too much stealing of plots in motion pictures. Sifted down, one will discover that it is only when some member of the great army of writers, continually bombarding the film concerns with stories, works the confidence game and "puts one over" that the plot stealing is known. If all writers were honest, if all stories submitted to film editors and magazine editors and book editors were original, if a certain number of dishonest persons were not continually and systematically endeavoring to steal stuff from ancient stories to sell to the movies, there would be little heard of the plot stealing cry. It should be remembered that the editorial reader is just one man against the one hundred thousand; that he is trying to buy original stories and that he is responsible to his employer, who considers violations of copyright, suits, and settlements out of court most exasperating. When plots are stolen it is not the scenario editor or the film manufacturer that steals them. Nine times out of ten they have been stolen by some other person who feels proud that he has sold work that belongs to another.

### And Another Difference

And then Mr. LeVino says that plot stealing will be eliminated in time as a better and more properly trained class of writers is employed. What is meant by a better and more properly trained class of writers. Be it known that two out of every three motion picture scenarios received in the leading film editorial offices to-day are from the better class of writers, so called. They not only sell their book rights but scenarios, and the star names of novelists, short-story writers and others are included. Not long ago we read a published interview from a lady novelist holding the movies up to scorn, and in the afternoon mail there came an original manuscript written by that self-same author and directed to the editor of photoplays. The best writers of to-day have turned their attention to motion pictures and where the screen is to get more versatile talent we do not know. The only difficulty is that many of the writers of the better class to-day feel that they are superior to the art of motion pictures. Some are inclined to think that any old thing will do. They are loth to submit their very best work. The sooner they come to understand that writing for the movies is a profession and as important a branch of literary endeavor as any other, the sooner will they achieve better success.

ALBERT CAPELLANI, who recently completed "La Vie de Bohème," is now supervising the production of "The Dark Silence," in which Clara Kimball Young makes her next appearance on the screen for the World.

CARLYLE BLACKWELL and Muriel Ostriche have completed their picture, "Molly o' Pigtail Alley," and are now working in their own individual starring vehicle.

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